

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

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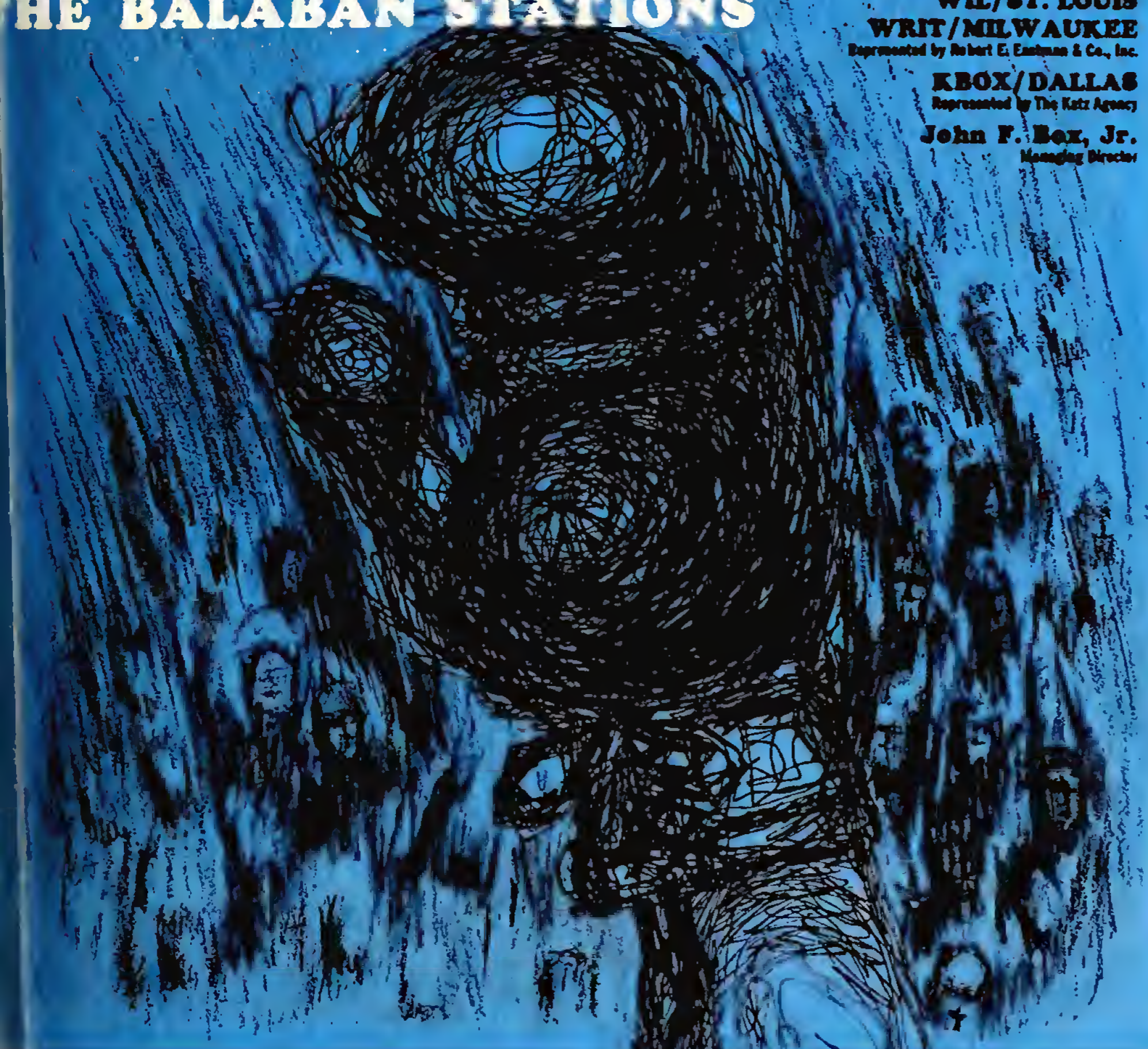
**THE WINNER!** If you bet on Balaban — you're a winner! You'll find Balaban winning new laurels in creative radio, programming and promotions — in merchandising and marketing. Those in the know will show you Balaban winning new listeners, new leads and new fans with winsome personalities. What's more, as new stars are born, new music created, new events take their place in history — Balaban will be there — in the winner's corner! You can bet on it!!! **IN TEMPO WITH THE TIMES**

## THE BALABAN STATIONS

**WIL/ST. LOUIS**  
**WRIT/MILWAUKEE**  
Represented by Robert E. Eastman & Co., Inc.

**KBOX/DALLAS**  
Represented by The Kutz Agency

**John F. Box, Jr.**  
Managing Director



### WHY WE DON'T BUY TV BY THE NUMBERS

More and more clients are finding they can reach special audience targets via television

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### How to predict the future of a network tv show

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### The 'Big Five' techniques in radio copy

Page 30

### Is there a 'tilt' to network tv?

Page 32

# KTTV WINS ROSE PARADE RATING SWEEPSTAKES FOR 7<sup>TH</sup> CONSECUTIVE YEAR!

■ With a choice of 5 of the 7 Los Angeles TV stations carrying the spectacularly beautiful Tournament of Roses Parade, Angelenos traditionally choose KTTV. KTTV's 34.0 average share of audience, with a rating high of 21.0, almost doubled the nearest competition.\*

Significantly, the KTTV total audience exceeded the combined audiences of the two network stations carrying the event.

■ What clearer indication could there be of viewer preference for KTTV coverage of major Southern California events! Through the years, KTTV has built this audience loyalty by carrying more local "live" events than any other station in the country. Spectacle... sport... tragedy... human interest... when something important happens in Southern California... people depend on KTTV to be on the scene.

\*Special ARB survey of Rose Parade viewing on January 1, 1962.

## KTTV

5746 Sunset Boulevard, L.A. 28, Calif.  
Represented Nationally by Blair-TV





# IT TAKES TWO

...to cover Michigan!  
Just as important as that other ski is Michigan's 2nd TV market...that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities... 3,000,000 potential customers... 821,000 TV homes (ARB November '61)... served exclusively by WJIM-TV for over 10 years.

## WJIM-TV

BASIC



Strategically located to exclusively serve LANSING . . . FLINT . . . JACKSON  
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA



New WDBJ-TV Studios, among the largest and most modern in the entire South. Finest technical equipment — 316,000 walls e. r. p. — CBS affiliate.

## WDBJ-TV Brings You the News About Palmy Western Virginia!

The prosperous Western Virginia market keeps making news with its rapid industrial growth. Blanket this market with WDBJ-TV, Roanoke, now reaching over 400,000 TV homes in Virginia, N. Carolina, W. Virginia — in counties with nearly 2,000,000 population. For an ideal test market, you're right to use Roanoke and WDBJ-TV.



New Building for fast-growing Poly-Scientific Corp. at Blacksburg, Va. Many new industrial plants boost prosperity of WDBJ-TV coverage area.

Ask Your PGW Colonel For Current Availabilities

# WDBJ-TV

Ch. 7



## ROANOKE, VIRGINIA

### ARTICLES

#### Why we don't buy by the numbers (Part One)

**25** Many advertisers seek criteria other than top ratings before buying; tv study shows a shift to other factors. Part Two (radio) next week

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GO FIRST CLASS

with **KMJ-TV**

FRESNO

CALIFORNIA

McCLATCHY BROADCASTING COMPANY  
SACRAMENTO, CALIFORNIA  
NATIONAL REPRESENTATIVE  
THE KATZ AGENCY



You can depend on KMJ-TV's first class programming to get extra attention for your advertising message. As the July, 1961, Fresno ARB survey proves, this is Fresno's favorite TV station, with more quarter-hour wins throughout the entire week than any other Fresno station. This is true both for the Metro Area and for total homes.

So when you're on KMJ-TV, you're going first class. If the Fresno market is important to you, can you afford not to?



KMJ-TV ... first TV Station  
in  
The Billion-Dollar  
Valley  
of the Bees

# First Nielsen Report, 1962\*

NETWORK	RATING
<b>ABC-TV</b>	<b>19.9</b>
<b>Net Y</b>	<b>19.5</b>
<b>Net Z</b>	<b>19.3</b>

\*Source: Nielsen 24 Market TV Report—January 1-January 7, 1962. Average Audience all commercial programs, Monday thru Sunday, 7:30-11 P.M.

22 January 1962

# SPONSOR-WEEK

## DAYTIME NOW BIG TIME

New importance of daytime tv in billings, audiences underlined by NBC's \$19 million six-week sales peak

Daytime tv has come a long, long ways since 1957-58 and the enhanced position of NBC is a key part of that story.

The network reports \$19 million written in the last six weeks of 1961 for daytime (amounting to more than 1,300 quarter hours), good enough to set a new record for such a selling period for the network.

More important than such a sales record, says daytime sales chief James Hergen, is the changed nature of the daytime tv medium itself.

There are daytime audiences of 10 million per average minute—2 million more than four years ago—and more than four out of five families view daytime tv, averaging about 10 hours a family.

(March 1961 Nielsen reported 36.7 million homes, or 78.2%, with the average viewing 9 2/3 hours—all weekly.)

Figures in 1961 daytime tv billings are expected to top the quarter-billion dollar mark. That's almost double the 1955 figure.

Viewing is up 5% over 1960, according to 2 November-1 December Niensens. And sponsorship rose 11% over 1960 in the January-September period, 10 a.m. to 5 p.m.

NBC says it's gaining more than the other networks from daytime tv's growing-up process. For the first three quarters of 1961 it reports its own daytime billings were up \$28.4 million, compared to a \$5.7 million

rise at ABC TV and a drop of \$3.0 million at CBS TV. However, Hergen admits that CBS recovered in the fourth quarter with its new minute plan, shifting the flow of money back in its favor, but not enough, he estimates, to change the overall year.

(Continued on page 10, col. 3)

## CBS TV CHANGING 4 NIGHT SCHEDULES

Programing changes of major proportions are in the works at CBS TV. Thursday and Wednesday night will be affected, and also Sunday and Tuesday. The full nature of the changes had apparently not been decided on last week, but one of the first decisions was that Bob Cummings at 8:30 p.m. Thursday would end there on 29 March. A Red Skelton-Jack Benny hour blocked for Tuesday was also being considered.

## NBC TV's \$1.5 million in nighttime minutes

NBC TV did about \$1.5 million new nighttime minutes participation business last week, selling 50 spots to four different advertisers.

The buyers: Maybelline bought 26 minutes in the Saturday movies, Bristol-Myers took 14 in six shows, Polaroid purchased nine in three shows, and Mennen, one in Robert Taylor's Detectives.

## H-R, RAYMER ACQUIRE EVERETT-McKINNEY LIST

Though contracts hadn't been signed at presstime, H-R is slated on or before 1 February to take over representation of two Gannett properties formerly at Everett-McKinney. Stations are WHEC-TV-AM, Rochester and WINR-TV-AM, Binghamton.

Max Everett is to leave E-McK to join H-R as v.p. in charge of new business on 1 February.

Powell Ensign, for many years Everett-McKinney executive v.p. on 1 February will go to Paul Raymer Co. as v.p. in the radio department, which will have the effect of liquidating Everett-McKinney as an active rep firm.

## BBDO quits Trigg Trushay

BBDO has resigned two relatively inactive Bristol-Myers products to avoid a conflict with new brands it is testing for Alberto-Culver.

## IN A NUTSHELL . . .

- MAX FACTOR and K&E terminate \$3 mil. account amicably
- ABC's Sunday movies to compete with NBC's on Saturday
- NBC writes \$19 million daytime business in late 1961
- CBS TV promotes four from within at stations, network
- CASE (GMM&B) in big radio build-up—all local

## ABC vs. NBC WITH WEEKEND MOVIES

ABC TV will go into competition with NBC TV with weekend network movie offerings early in April. NBC TV's movies are on Saturday and ABC TV's will be on Sunday.

The ABC movies will be at 9:00 p.m., starting 8 April. Bus Stop and Adventures in Paradise will both be dropped.

The NBC movies started at the beginning of this season and were the first of their kind in fully competitive prime time. They were sold out through the present but are little more than half-sold from mid-June to mid-September, according to trade reports.

It's understood ABC is asking \$31,000 for minutes in original runs and \$20,700 for minutes in the re-runs. ABC purchased 15 feature films from United Artists Associated and rights to nine re-runs.

NBC's price is reportedly \$34,000 for minutes in originals and \$22,000 in repeats. It's understood NBC's repeats will start in mid-April.

The ABC move would leave CBS TV as the only network without nighttime feature film programming. But CBS o&o's and affiliates have, among stations, the heaviest investment in and experience with feature films, and it is officially denied that the network would add more programming of this kind when its stations already have Early Show and Late Show strips plus several weekend movies, all well-established.

## Max Factor, K&E part amicably

Kenyon & Eckhardt and Max Factor have terminated their relationship in an amicable agreement. About \$3 million of billings are involved. K&E will continue to serve until the advertiser selects a new agency.

At the same time, Eldon Industries, toy and game manufacturer,

with about \$1 million billings, leaves K&E. It has some connections to Max Factor. Eldon's advertising manager is Davis Factor, son of chairman Max Factor.

## SRA hits lyrics with double meanings

Adam Young, president of the Adam Young representative companies, as chairman of the radio trade practices committee of the SRA has suggested that the code committee of the NAB should carefully screen the lyrics of popular songs to prevent improperly suggestive phrases or subject matter.

Young suggested that an apparatus similar to the one that screens commercials should be set up to prevent lyrics with double meanings from being broadcast.

He objected particularly to songs aimed at younger listeners and containing objectionable allusions to sexual matters or excessive violence.

## CTS SIXTH OFFICE OPENING IN ST. LOUIS

CTS National Sales will open a sixth office on 22 January. It will be in St. Louis and the manager will be William F. Miller.

Miller has been an account executive for CBS TV National Sales in New York. A replacement there will be named shortly.

CTS's five other offices are in New York, Chicago, Los Angeles, San Francisco and Detroit. The new office will be located at KMOX-TV, CBS o&o in St. Louis.

## MBS' live service

The Mutual Broadcasting System calculated that it provided its radio affiliates with 29,662 "live" features during 1961, 12,740 of which were spot news reports from on-the-scene.

The tabulation also included 5-minute newscasts commentary, Spanish lessons, business news, and other services.

## CASE EXPANDS RADIO IN '62, ALL LOCAL

J. I. Case Company, manufacturer of agricultural implements, had so much success with concentrated spot radio in the fall of 1961 it will expand to a five-month heavily local radio package in the first half of 1962.

Advertising manager D. E. Fricker credits the fall radio campaign with Case's biggest fourth quarter to date plus a very enthusiastic dealer acceptance. The new package will be a company-dealer one. "Indications are," said Fricker, "that well over a thousand local Case dealers will be working with us."

The 1962 package provides this: a completely localized approach to farm radio advertising, with a combination of spots and farm service programs in 200 markets.

Company is headquartered in Racine, Wisconsin. Agency is Geyer, Morey, Madden & Ballard. All time buys, commercials production, and dealer coordination are through GMM&B in Racine.

Programs will be tailored to 30 different products and a wide variety of seasonal markets. All spots provide time for live dealer messages, ranging from just tags to almost the whole commercial, in which case just the lead-in would be provided.

Strong agricultural programming was a prime consideration in selection of stations, reported Charles Might, Racine radio farm director of GMM&B. Stations were also selected for localized farm programming activity and many serve only limited areas.

## Timex buys 4 specials

Timex last week bought all or part of four specials on NBC TV.

The shows are: 2/3 of Bob Hope on 27 February, 1/2 of Bob Hope 22 March, 1/3 of the Emmy Awards 22 May, and the entire Yves Montand special 21 May.



# VOL. 3—"FILMS OF THE 50's"—NOW FOR TV

FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES  
PRODUCED BY WARNER BROS. FROM SEVEN ARTS

**DORIS DAY RAY BOLGER CLAUDE DAUPHIN**

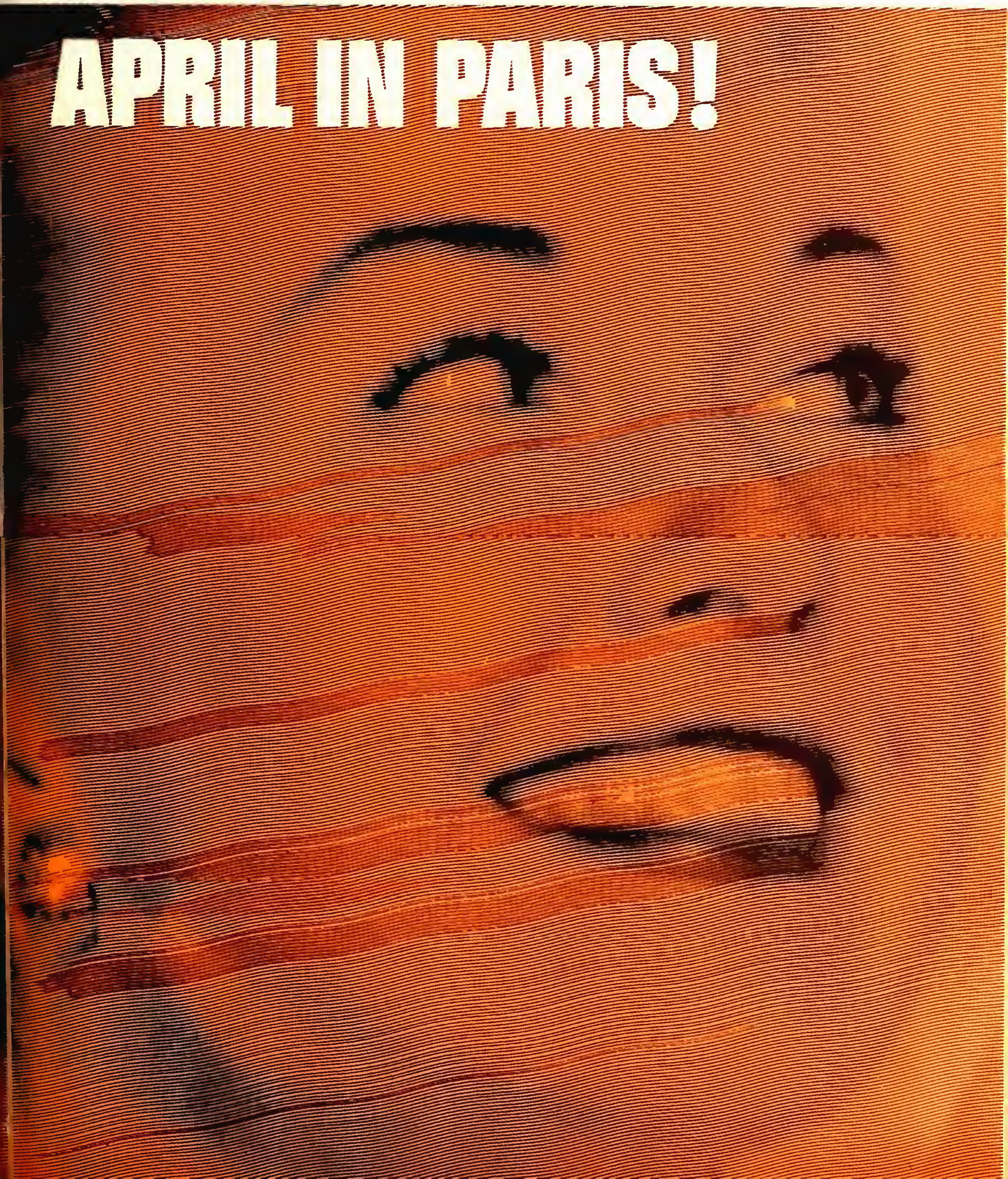


A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.  
NEW YDRK: 270 Park Avenue YUkon 6-1717  
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105  
DALLAS: 5641 Charlestown Drive ADams 9-2855  
L.A.: 232 So. Reeves Drive GRanite 6-1564 -- STate 8 8276

SEVEN ARTS "FILMS OF THE 50's"—MONEY MAKERS OF THE 60's

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

# APRIL IN PARIS!



## CBS TV PROMOTES FOUR FROM WITHIN

G. Gerald (Jerry) Danford has been named general sales manager of WCBS-TV, New York.

The appointment was made by Norman E. Walt, Jr., who Danford succeeds. Walt was just appointed v.p. of CBS Television Stations Division and general manager of WCBS-TV, New York.

Danford, who was assistant general sales manager, has named Bernard (Bud) Hirsch to succeed him in that post.

Danford joined the station's sales staff in 1959. He became assistant general manager last year. He was previously an account executive with Robert E. Eastman, ABC



**Jerry Danford**  
Radio, and RAB.

Walt had been general sales manager of WCBS-TV for over four years. He joined CBS TV Spot Sales in 1953.

The whole chain reaction started a little over a week ago when Frank J. Shakespeare, Jr. was appointed in a newly created post network v.p. and assistant to the president. Walt then moved up into Shakespeare's slot, Danford into Walt's, and Hirsch in Danford's. An account executive to replace Hirsch at WSBS-TV will be named.

## Fm Listener's Guide unified in 21 cities

This month 21 cities will have a recently unified publication, FM Listener's Guide.

The publication, like tv guides, has national and regional sections.

Dave Garroway, tv personality, has been elected chairman of the board of the guide's publisher, Music Industry Promotions, Inc.

## Radio makers' Chicago salons

(Chicago:) All three major Chicago radio-tv set manufacturers will have lavish display salons there shortly.

Zenith was first with a salon on Michigan Avenue, set up in June 1959.

Last September Admiral opened its display room on the ground floor of the new Blair Building.

Come 1 April, Motorola will open its salon in the Palmer House.

Increased salon activity appears to be related to expected rises in sales of color tv sets and stereo radio receivers.

## NBC CALLS ABC TO TASK ON RATINGS CLAIMS

NBC TV's research department is privately furious at methods used by ABC TV for ratings claims in certain recent trade ads.

According to NBC, in a recent ABC ad beginning "In the first place," ABC made up its own week for a Nielsen 24 market report by dropping one Sunday and adding another, creating a week ending 23 December 1961 report instead of one ending 24 December. There was almost a 5 point difference in the two days, but ABC was third in either case, noted an NBC inside memo.

The NBC memo states, "ABC has used over a dozen different ratings bases and research sources in recent months, including Nielsen 50-Market ratings and 'ARB National Report, Competitive Area Edition.' These two reports have only ABC as a network subscriber."

NBC's counter is that the Nielsen National Ratings, used by all networks and widely accepted by agencies and advertisers, haven't been used in ABC's ads since September. In the six of these reports issued for

(Continued on page 64, col. 1)

## NELSON NAMED AT AM RADIO SALES

J. Norman Nelson has been named to the new post of director of sales marketing and sales development for AM Radio Sales.

Nelson began his new duties last week with a tour of all AM Sales stations. He was most recently v.p. and advertising manager of Calumet Publishing. He was previously director of advertising and promotion for ABC, Western Division.



**J. Norman Nelson**

## Daytime now big time

(Continued from page 7, col. 2)

On women delivered, Hergen's presentation — already shown to agencies in Los Angeles and New York and to be seen shortly in Chicago—revealed ABC behind NBC and CBS, largely because of more children in some shows. Whether CBS or NBC had more women depended on what was measured. CBS had the lead in the Nielsen pocket-piece, but if sustaining line-ups were added, then the balance shifted in NBC's favor.

Hergen explained why sold-out shows such as *From these Roots* had been killed. In this case the show failed to draw a 30% share and as time went on had more and more older women in its audience.

Networks that have personalities as salesmen deliver an advantage to clients who use them. Several different studies rate this advantage over film strips as 30-35%.

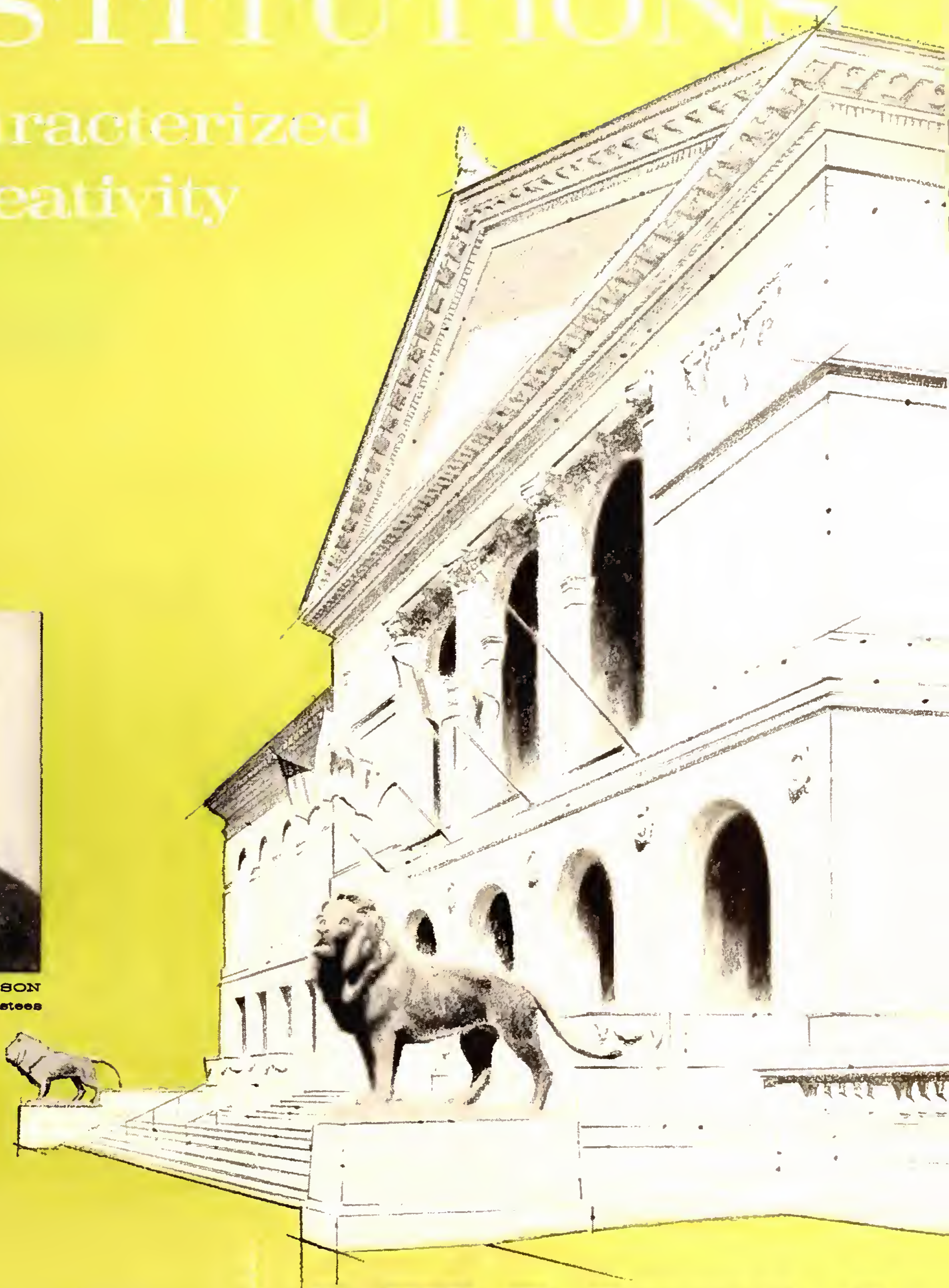
NBC's first quarter daytime is about 76% sold out, Hergen stated. Three news strips, all Monday through Friday, are fully sponsored. Advertisers are General Mills at 12:55 p.m., Colgate-Palmolive at 2:25 p.m., and Bristol-Myers at 4:55 p.m.

# GREAT INSTITUTIONS

...characterized  
by creativity



CHARLES L. HUTCHINSON  
1st President, Board of Trustees



THE ART  
INSTITUTE  
OF CHICAGO

**KWTV**  
OKLAHOMA CITY

**NEW ORLEANS'  
ONLY STATION  
WITH MOVIES  
EVERY NITE!**

**BUY  
IT!**

*Represented nationally by Katz*

**WWL-TV**  
NEW ORLEANS

**WSLS-TV**  
*Roanoke, Virginia*

*... the  
station  
where  
leadership  
&  
integrity  
are  
tradition!*

**10**

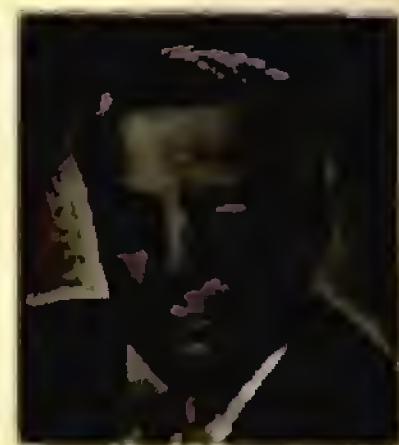
NATIONAL REPRESENTATIVES  
AVERY-KNODEL, INC.

"THERE IS NO SUBSTITUTE FOR INTEGRITY"

Sponsor  
backstage

### The FCC goes on the air

Of a long list of television programs I look forward to catching this year, I anticipate most eagerly (at least in the first quarter of 1962) five in particular. The first three are one-hour specials which NBC TV will carry on successive Sundays (28 January, 4 and 11 February), the first from 6:30 to 7 p.m. and the others from 5 to 5:30 p.m. These will be highlights of the Federal Communications Commission hearings on program practices, and there is little doubt that a main feature of the shows will be the comments of Frank Stanton, president of CBS, Inc., Robert Sarnoff, chairman of the board of NBC, and Oliver Treyz, president of ABC.



This will be an especially fascinating trio of shows to me because it will represent one of the very few (if not the first) times the heads of the networks are presented as the spokesmen for the television industry. It will represent possibly the most extensive use yet made by the video medium to tell its own story, openly and forcefully, directly to the public. What Frank Stanton and Bobby Sarnoff will tell the FCC examiners, of course, cannot vary too greatly from what they told audiences at the University of Pennsylvania and in Beverly Hills, respectively, last month.

### An illiberal doctrine

Talking to a meeting of the network's affiliates, young Sarnoff said: "Some would interfere (with programming) with no more than a lifted eyebrow, using it as a kind of semaphore to wag this program type off the air and signal more time for that one. I believe this is a dangerous, mistaken and illiberal doctrine. It is illiberal because it is based on the belief that the end justifies the means—that goals prescribed by those in authority are more valuable and important than freedom itself.

"It is mistaken because it assumes that viewing can take place without the consent of the viewers—that a mass audience will just sit there and watch regardless of what is on the screen. It is mistaken, also, because it presumes to set up standards as to what is worthy and what is not. . . . Any doctrine of coercion is dangerous because even if it could be administered with impeccable intentions and flawless wisdom, it creates a precedent that could be disastrous in the hands of some future authority who might be unwise, ill-intentioned, or both. . . ."

Stanton, speaking before the Benjamin Franklin lecture group at the U. of P., said:

"The material available on the television networks pretty much

*(Please turn to page 14)*

# T.V. spot editor

*Sponsored by one of the leading film producers in television*



Photographic magic dramatically demonstrates how an Autolite sparkplug "actually cleans itself while you drive". Exciting "electronic" musical effects, by Raymond Scott, accent the action of Autolite products featured in this series of commercials.

Produced by SARRA for AUTOLITE MOTORCRAFT DIVISION OF THE FORD MOTOR COMPANY through BATTEN, BARTON, DURSTINE & OSBORN, INC.

**SARRA** INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street

Have the underwater ballerina swim directly to the edge of the television set, add glamour shots with a water background, and you have the perfect way of saying "Jergens Moisture Cream". This is one of a series of commercials for Andrew Jergens products.

Produced by SARRA for THE ANDREW JERGENS CO. through CUNNINGHAM & WALSH, INC.

**SARRA** INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street



"Butter! Real butter! Costs a little more, but it's worth a lot more". That's the theme of this series of 60-second color spots for the American Dairy Assn. Seen on the Dinah Shore show, they appetizingly prove, through eye-tasting food photography, that the little difference is worth a lot more.

Produced by SARRA for the AMERICAN DAIRY ASSN. through CAMPBELL-MITHUN, INC.

**SARRA** INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street

Every so often along comes a "natural" for a TV commercial. That's what Chock Full O'Nuts Coffee (both regular and instant) has in this Jimmy Durante series of spots—for "The Nose knows that coffee that smells best . . . tastes best". Comedy that sells.

Produced by SARRA for CHOCK FULL O'NUTS CORP. through PEERLESS ADVERTISING, INC.

**SARRA** INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street



NEW YORK: 200 EAST 56th STREET...

**SARRA** INC.

... CHICAGO 16 EAST ONTARIO STREET



## the shell of the nut covers the meat...

Doesn't over cover it. Doesn't undercover it.  
Covers it just right.

There's a moral here for broadcasters.

Some ad publications claim from 30,000 to  
60,000 readers. At most, we estimate there are  
perhaps 7,000 to 8,000 who might have some  
influence on a spot or national buy.

Why pay for a coconut to cover an acorn?

To cover the people who buy time — nothing  
does it like a broadcast book.

## SPONSOR

555 FIFTH AVE., NEW YORK 17, N. Y.  
sells the team that buys the time

## Sponsor backstage (Continued from page 12)

parallels, in kind, the material that characterizes such other mass media as the paperback book—the rise of which chronologically has matched that of television and which now sells 294 million copies annually. Reassuring as it is to know that you can get Plato's dialogues or Trevelyan's histories in inexpensive editions at Liggett's, it is still not surprising that Mickey Spillane remains the all time best seller. Or that, of the 218 new titles in paperback fiction in the present fall season, 92 or 37 percent are westerns, adventure and mysteries.

"But I would think that a literary critic would be something less than perceptive if he picked up the first 50 titles and used them as a base for a report on the achievement of the American novel. I would question also the judgment of an historian who concluded that a sound basis for appraising the role of the magazine in American life was to read indiscriminately every magazine that he found on the first shelf of his neighborhood newsstand. Such a method would be considered an aberration in critical methodology and its results could not be taken seriously.

"But isn't this exactly what has happened in the case of television? The process by which it was concluded that television programming was a 'vast wasteland' was described in these words: '... sit down in front of your television set when your station goes on the air . . . and keep your eyes glued to that set until the station signs off. . . .'

### Rigid stand against rigidity

"If government authority sets standards . . . you would have authoritative standards that stifle creativity. You would have a rigidity that would discourage experimentation. You would have the subjective judgment of a small group imposed on the many. And you would have the constant danger of the misuse of the medium for political purposes."

I don't know precisely what Ollie Treyz will tell the examiners, but you may count, of course, on an equally rigid stand against government supervision of programming in any form whatsoever.

It will be most interesting to see how Treyz, Stanton, and Sarnoff present their cases to the examiners later this month, and how the NBC TV news and public affairs department in turn presents the "highlights" in its news programs.

The other two shows I'm looking forward to are the Jack Paar farewell show, which should be March 30, and the first show by Jack's successor, now reported to be Johnny Carson. Carson is all set except for arranging his way out of his current deal with Dor Fedderson, who produces Johnny's ABC TV show "Who Do You Trust?"

Johnny is a bright, ingenious, gifted comic. The greatest job ever saw him do was the performance he turned in as emcee of the Friars' Testimonial luncheon for Lucille Ball last year. You've got to be a fast and funny fellow to emcee one of these Friars' bashes successfully. And Johnny did. With every great comedian in America on the dais and working, Johnny came up smelling like a rose. Of course, you can't use quite the same kind of material on network tv as you do at a Friars' frolic, but I'm sure Johnny can make it big. I hope he does. And so does NBC. They've got about \$15,000,000 in billings riding on him.



# Advertising agencies



# and their clients



# Radio & tv stations, networks



# and their reps

# 537 OF THEM

are now using NCS '61  
in their marketing  
and selling campaigns  
...for their products  
...for their facilities.

Nielsen Coverage Service '61 supplies the answers time buyers and sellers need about radio and tv station coverage and circulation. NCS '61 provides authoritative coverage facts, *county-by-county*, on:

- Total homes . . . tv homes . . . radio homes, all census-based.
- Station coverages (daily, weekly; daytime, nighttime) as percentage levels and circulations of 565 tv sta-

tions and 3,376 radio stations . . . every reportable station in 50 States.

**Time buyers** are referring to NCS '61 to learn how well each station's coverage matches their clients' marketing plans.

**Time sellers** are quoting NCS '61 as proof of their station's current circulation . . . answering the questions: *How many? Where? How often? . . . and How effectively?*

## FOR ALL THE FACTS

CALL . . . WIRE . . . OR WRITE

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70 Willow Road, DAvenport 1-7700

HOLLYWOOD 28, CALIFORNIA  
1680 N. Vine St., HOLlywood 6-4391

# Nielsen Coverage Service

*a service of A. C. Nielsen Company*

2101 Howard Street, Chicago 45, Illinois • HOLlycourt 5-4400

200



# 555/5<sup>th</sup>

## Going for the broker

We were most impressed by the article "A broker talks about ad agencies" in your issue of 13 November. We should like to have 50 reprints...

James G. Wells  
vice president  
Leland Bisbee Broadcasting Co.  
Phoenix, Ariz.

I am very impressed with your article on brokers in the 13 November issue. I wonder if I might get 20 reprints.

John L. McGuire  
John L. McGuire and Co.  
Denver

• Reprints minimum price is \$14 for 50 copies.

## Rodio's image of ad agencies

We have found your articles on radio's "image" of a great deal of interest.

Now, how about doing an article or two on the image of the large advertising agencies as held by the people in the radio industry. Included in any such survey should be some of the radio people in the one-, two-, and three-station markets where every piece of advertising sold has to justify its cost in direct sales returns.

These are the people who are becoming the real experts in advertising and it would be interesting to know what they think of the job

**THE BIG BOYS GO** where the buyers are . . . to the naturally rich Ark-La-Tex market. That's why major national companies are investing heavily here in distribution facilities, plants, and retail outlets. Their customers (over 1,000,000 in the area . . . 281,000 in metropolitan Shreveport) not only spend wisely . . . they choose wisely the TV station they believe in. In case you're not sure which one, ask Harrington, Righter and Parsons to give you the figures.



United Gas Corporation headquarters  
Libby-Owens-Ford Glass Plant

Piggly Wiggly operators' warehouse  
Sears new department store

currently being done by some of the larger agencies.

Donald Thomas  
manager  
KRLC  
Lewiston, Idaho

• SPONSOR's editorial board will take up the suggestion and discuss it.

## New year's promotions

Shame on you! Look at your boxed feature on page 7 of 8 January issue (*SPONSOR-WEEK*)—look at the squib captioned "Personal Greetings" way, way back on page 56 (*SPONSOR-WEEK WRAP-UP*)—then consider the following:

1. Our publicity release (mailed 27 December) must have reached you even before Golnick made its buy (28 December—and, incidentally, twelve days after we made ours. They read about it in an RAB bulletin).
2. Contrasted to our competitor's strident commercialism, we used pleasant "image" copy—even wished a Happy New Year to all of our trade books!
3. We sponsored six hours against their five!

And so I conclude, with feelings bruised and tongue in cheek.

Stanley E. Blumberg  
president  
The Joseph Katz Co.  
Baltimore

• Congratulations to Joseph Katz Company on its six-hour New Year's Eve party. According to our arithmetic, this established a record for agency radio parties.

## Commentary on 'Commentary'

Just a note to let you know that I enjoy your *Commercial Commentary* more than any other editorial feature in any of the advertising trade publications.

I think your current editorial on "Industry oratory in 1962" is one of the finest pieces of writing I have ever read on the subject.

M. Belmont Ver Standig  
president  
M. Belmont Ver Standig Inc  
Washington

## Love that country music

We would like to order 100 reprints of the article "Love that country music" in your 18 September 1961 issue

E. M. Sleighel  
general manager  
KHEY  
El Paso



ARB, NIELSEN, and TELEPULSE AGREE!

**LOOK  
WHO'S  
FIRST  
IN  
RICHMOND  
TELEVISION . . .**

**WTVR**

**CHANNEL  
6**

**AFFILIATED  
WITH**

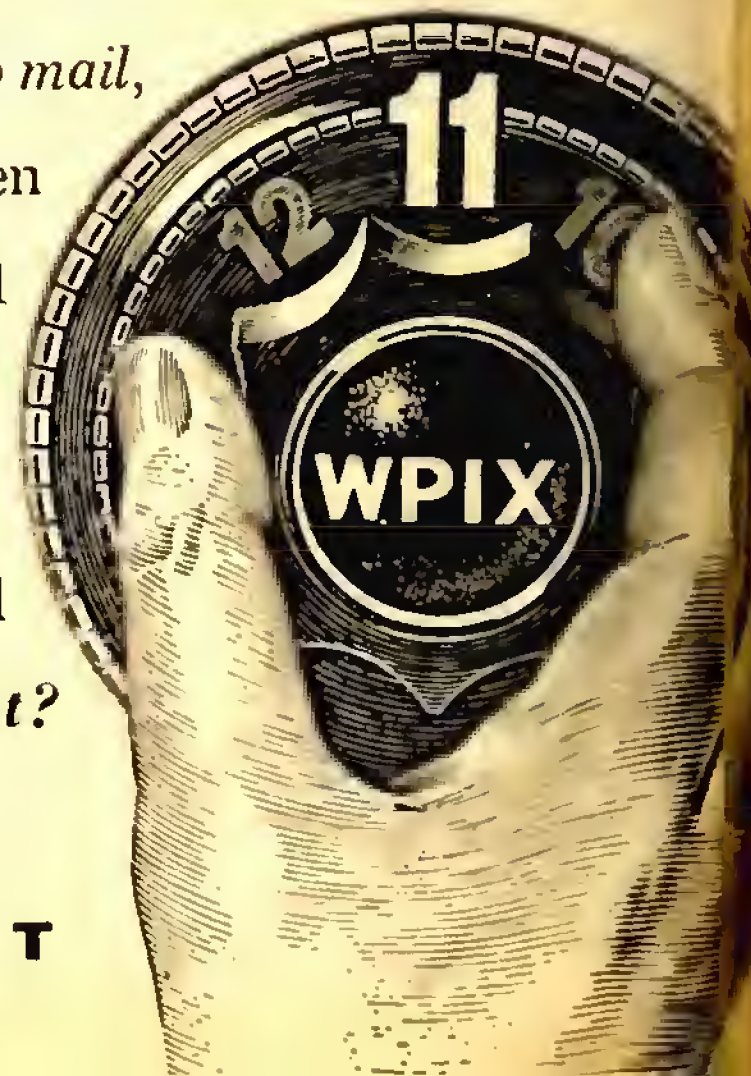


WTVR not only consistently tops the Richmond share of audience in all three services, but according to the latest TelePulse exceeded the nearest competitive station from sign-on to sign-off by a 82.5% greater share of audience and is 43.4% greater in ARB Average Homes Reached. For more information call Blair Television Associates.



no  
mail...

Mail is usually a good barometer of one's popularity. Yet, because WPIX-11 *has no mail*, we're *more* popular with advertisers! An extraordinary statement except when you understand the *kind* of mail we mean: *No Mail Order Advertisers!* WPIX-11 advertisers are *national*, representing the foremost advertisers in the land. General Motors, General Foods, P & G, Coca-Cola, R. J. Reynolds — they're all here in quantity. It makes good sense to join in the fine company of national advertisers on WPIX-11. *Where are your 60 second commercials tonight?*



**NEW YORK'S PRESTIGE INDEPENDENT**

# SPONSOR-SCOPE

22 JANUARY 1962

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SPONSOR  
PUBLICATIONS INC.

What could make mid-summer the liveliest spot tv buying period in years will be pressure by the tv networks on nighttime advertisers to move earlier than usual.

What favors the networks in that ambition is the general business climate.

Some agencies have been able to get a look at the scripts of new series in the works, but the pilots won't start coming in until the first week in February.

New national spot tv business, at least for the key markets, kept humming along the past week, with the pace indicating January will be even better than the unexpected lush December.

**Buys and availability calls out of Chicago included:** Pabst (K&E), 39-52 weeks, mostly I.D.'s; Peter Pan peanut butter (McCann-Erickson), daytime, kid shows and prime 20's; Bauer & Black's Fling, a surgical hose (Tatham-Laird), 10-week schedules in test markets; G. Heilman's Old Style and Kingsbury beers (McCann-Erickson); Kraft's confection (FC&B) and margarine (NL&B).

**Among the New York buys:** Hostess cake (Bates), minutes to 18 March; Ward's Lucky Cake (Grey), 12 February, 18 weeks; General Foods Tiny Taters (Y&R); Cashmere Bouquet (NC&K); Swansdown Deepdish (Burnett); Minute Maid (McCann-Erickson).

**Postscript on the switch of Cream of Wheat from BBDO Minneapolis to Bates:** the radio reps in Chicago are mourning the loss of a staple, bellwether account, while the radio reps in New York are keeping their fingers crossed.

Neither Bates nor the COW division of National Biscuit is saying what the next media plans are for the cereal (the whole \$1.5-million budget had been going to radio), but there's one guess that's being conjured: the selling approach could, what with the Bates image, move over to the hard side.

As far as the midwest sellers of radio are concerned, they've lost their ace source of year-in-and-year-out billings. It's now up to their New York confreres to reaffirm the success message to Nabisco and Bates.

The Kitchens of Sara Lee is patiently girding itself for another one of its big pushes on more than one promotional front, with spot tv prominently in the picture.

It's got several new products in its cake line and the immediate task is to ballyhoo its smaller-packaged and lower-priced coffee cinnamon nut cake.

The Jack Paar show is spearheading the coffee cake push, and the indications are that a combination of upcoming specials (Judy Garland, Academy Awards) and spot flights will carry the message of new Sara Lee packages.

Put the question to the leading reps and most of them will tell you that the introduction of the 40-second chain-break has been quite a boon to spot tv.

One top rep informed SPONSOR-SCOPE last week that the expanded break had proved, what he termed, a salvation to spot.

As some of the other reps expressed it: (a) without the 40-second chain-breaks stations, most certainly those in the key markets, wouldn't have been able to handle the inflow of business; (b) advertisers generally had no objection to buying 20's back-to-back; (c) the 40-second breaks provided an unprecedented flexibility.

Noted one rep: what we need now is a big supply of 60-second nighttime breaks.

**Blair is giving deep study to a program spot carrier plan that it can recommend to its tv stations.**

It will probably be something along the lines of the **Trailblazer** plan which Katz has developed in cooperation with Ziv-UA. (See 19 December and 15 January SPONSOR.)

**Spot tv may look for another seasonal campaign out of Eastman Kodak (JWT) this spring.**

Like the previous one, it will be confined to major markets and put the emphasis on getting that camera off the shelf.

There's also every indication that Eastman will be aboard the Disney-NBC TV series for another year, what with all the success it has had in the way of promoting color stock.

**Don't be surprised to see a steady migration into tv of advertisers who have been traditionally identified with lots of little ads in the magazines.**

The cause: a decline in the value of the position of these ads as a result of changed magazine formats, with the big pictures, articles, and ads clustered up front.

Latest of the traditional small ad supporters to go tv is the maker of Scholl foot pads, etc. (Donahue & Coe). The budget, about \$1.25 million, has gone to ABC TV. Scholl will use five daytime minute participations a week, starting in April.

**It may not represent a big budget but there's an exceptional success story in the use of tv to be garnered from Gulton Industries (Compton) in connection with its Life Lite rechargeable flashlights.**

The company used Jack Paar and spot tv for six weeks prior to Christmas and practically swept the factory clean of its Life Lite inventory.

Gulton will not only be back on tv for the second time in May and June but it'll put its other consumer products, including rechargeable radios and the Standby Energy Lite, on the line.

For the spot end of its pre-Christmas promotion Gulton used the **nine top markets.**

**Admen recently exiting from Benton & Bowles and other agencies might find it expedient to take a cue from Horace Greeley and go west.**

A survey conducted by SPONSOR-SCOPE's Chicago correspondent last week revealed a distinct reversal of the agency trend from that of a year ago.

Early last year Michigan Avenue was full of people trying to find niches—from accountmen to timebuyers.

Right now the Chicago agencies can't find enough manpower to fill the openings that are coming up, according to employment agencies.

**The major demand** is for upper-grade marketing people, researchers, account executives and supervisors with marketing background. **Second in demand** are copywriters and media personnel of various persuasions, with a lot of subtle raiding going on in the latter's specialized sectors.

**Judging from comments heard among agency men, the seller of local tv could do a lot more toward ingratiating himself with customers and prospects.**

What they have specific references to: paying some attention to regional gatherings of company representatives by (1) informing them via a presentation on how their field use spot; (2) scheduling station personalities during the meet; (3) inviting the delegates families over to the station for some special entertainment or for a broadcast; (4) introducing the gathering's presiding officer on a local news program.

ABC TV has this explanation for its disposition to let advertisers lighten or heavy up their schedules as they see fit: modern marketing requirements make it imperative that any medium bend to the seasonal fluctuations of a product.

Both the other networks and sellers of spot have been contemplating this wrinkle with askance.

Another ABC TV practice that's evoked comment from the competition: permitting daytime advertisers using scatter plans to shorten the lineup on some of their participating programs.

ABC TV's rejoinder: its sales still average 110 stations out of a total of 121 stations per daytime program. Also, NBC TV is extending a similar privilege to Alberto-Culver.

It's practically become a tradition in network tv for the new selling season to start off with a customer finding himself ousted from a nighttime niche without by-your-leave or ceremony.

The first one it's happened to in connection with the 1962-63 cycle is Colgate. The spot: CBS TV Tuesday 8:30-9 p.m. The show: *Dobie Gillis*. General Foods pointed to the spot and got it. Purpose: for Jack Benny to sell Jell-O again.

Both Colgate and Bates are nurturing the expectation that CBS TV will equitably make it up to them for the dislocation.

Last season similar incidents occurred to American Tobacco and Lever at NBC TV and to R. J. Reynolds at CBS TV.

The FCC in its inquiry on network program control, which reopens this week, might take note of the following: neither of the two situation comedies of the current season's vintage that might be called hits are controlled by a network.

The reference is to (1) *Hazel*, Ford controlled; (2) *Car 54 Where Are You?*, which is a 100% P&G property.

Buyers of chainbreak spots may find some interesting comparisons in this latest set of Nielsen and ARB (audience composition) data on the two network tv medic series:

	DR. KILDARE	BEN CASEY	KIL. ADVAN.
AA rating	27.5	23.6	+17%
Audience share	42.7%	43.6%	- 2%
NTI ranking	8th	23rd	—
AA homes	12,898,000	10,998,000	+17%
Total viewers per avg. min.	25,925,000	20,676,000	+25%
Total male viewers p/a/m	8,255,000	7,479,000	+10%
Total female viewers p/a/m	12,124,000	10,558,000	+15%
Teenage viewers (13-17) p/a/m	2,064,000	1,320,000	+56%
Young housewives (18-19)	2,838,000	2,859,000	- 1%

Looks like NBC TV is set on keeping within bounds the promotion claims of manufacturers who provide the network's giveaway shows with prizes.

A militant case in point: it was NBC TV which instigated the complaint which resulted in the FTC last week citing the Dormeyer Corp. (North) for allegedly misrepresenting in print the tv promotion given its electrical appliances.

The FTC also mentions ABC TV and CBS TV but it was NBC TV that accused Dormeyer of improperly using network names and programs in the advertising placed by Dormeyer in appliance trade papers in connection with the last pre-Christmas push.

The advertising talked about an accumulation of 350 million tv impressions, which the FTC's complaint considered, among other things, misleading.

The North agency was joined in the complaint.

Sunshine Biscuits (C&W) has joined the list of Tennessee Ernie Ford sponsors, making the strip, which is soon to start, two-thirds sold for the initial 26 weeks.

In terms of gross billings ABC TV estimates the strip's potential annually as \$5.75 million. The daytimer will debut on 140 stations, with the network pointing for a total of 163 stations—which would give the show 94% of all tv homes.

P.S.: Sunshine has also bought a weekly daytime quarter-hour on NBC TV for 12 weeks.

Hills Bros. (Ayer) will be doing a three-week saturation job in radio in a lot of scattered markets in February.

Other spot radio buys the past week: Hill dog food (Biddle Co., Bloomington, Ill.); Heckman biscuits and Merchants biscuits (George Hartman); Look magazine (Fairall, Des Moines); Seven-Up (JWT); Bristol-Myers' Mum (DCS&S).

Don't yet write off the western as a staple audience magnet. There are seven less of them this season but they're delivering the best batting average among the various program types in the top 40.

At this time last year variety shows were far and away the leaders in this sort of comparison, with the westerns running third to the quiz-audience participation covey.

Here's how the various program types came out in the II December NTI:

TYPE	NO. IN CATEGORY	NO. IN TOP 40	BATTING AVERAGE
Westerns	14	9	.643
Variety	15	8	.533
Quiz-aud. partic.	6	3	.500
Situation comedy	26	12	.462
General drama	13	4	.308
Adventure	5	1	.200
Suspense-mystery	17	3	.176

In case advertisers and agencies are not aware of it, there's a prime minute available for spot on alternate Sundays among CBS TV affiliates.

The minute comes between Dennis the Menace and the Ed Sullivan show.

How this came about: Sullivan objected to the affiliates taking a break of 30 seconds when the show is wholly sponsored by Colgate and the network solved the problem by starting the program on those weeks at 8:00:30, which actually creates a station-break of 72 seconds.

CBS TV affiliates have also a 72-second chainbreak available to them just before CBS Reports Thursday nights.

With the P&G agencies summoned to Cincinnati 7 February for an all-day meeting on next season's tv programming plans, it might be appropriate to post the current roster of who's who in the P&G advertising domain. The Cincinnati lineup:

A. N. Halverstadt, over-all advertising director.

Bill Gurganus, manager, advertising production division.

Paul Huth, director of media.

Ruth Condit, broadcast media.

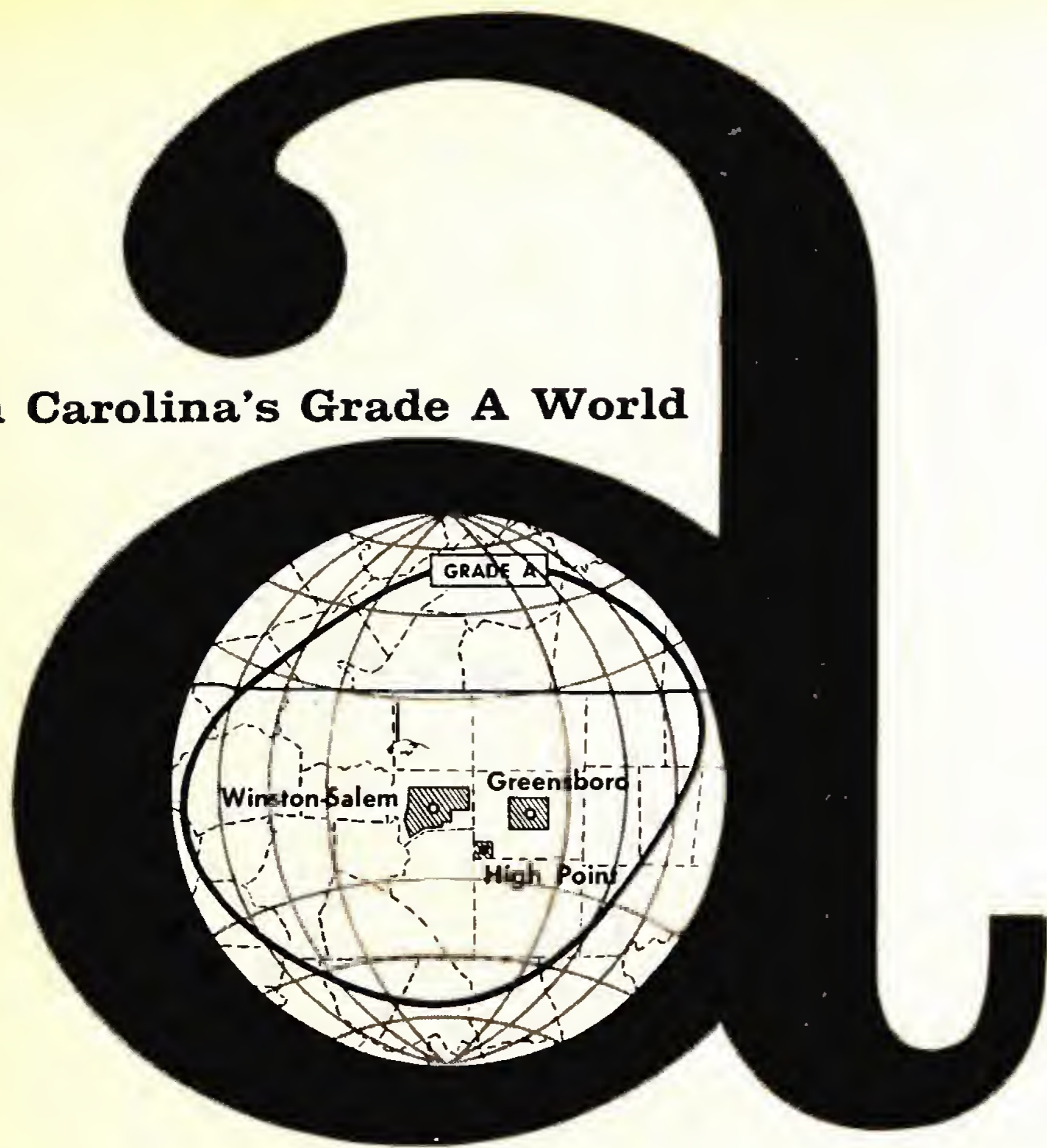
Bob Short, director of tv programs.

Toby Raymond, tv commercials.

P.S.: The visitors from the agencies will probably be able to see four pilots in which P&G is interested.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 64; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 72; and Film-Scope, page 56.

North Carolina's Grade A World



CORNERS THE BIG MARKET

**WINSTON-SALEM  
GREENSBORO  
HIGH POINT**

exclusively providing City Grade coverage strength to the state's top metropolitan area, heart of WSJS' rich 33-county Piedmont market.

Call Peters, Griffin, Woodward, Reps.

**WSJS** TELEVISION  
**NB** **MST** **SEAL OF GOOD PRACTICE**  
**C** CHANNEL 12  
WINSTON-SALEM / GREENSBORO / HIGH POINT



## Groucho sold it to us!

People everywhere are sold on Groucho. So is station after station from coast to coast. "The Best of Groucho" (and we mean 250 of the very best from Groucho's 11-year network comedy hit) is capturing outsize local audiences in market after market. Right now, he's the major attraction in: ■ Scranton, WNEP • Kansas City, WDAF • Los Angeles, KTTV • Knoxville, WBIR • Greenville, WFBC • Chicago, WGN • Wichita Falls, KEDX • Phoenix, KPHO • San Diego, XETV • New York, WPIX • El Paso, KTSM • Richmond, WRVA • Bellingham, KVOS • Baltimore, WMAR • Washington, WRC • Columbus, Ohio, WBNS • Tampa, WFLA • Evansville, WFIE • Salt Lake City, KSL • Seattle, KOMO • Houston,

KHOU • Portland, Ore., KATU • Greensboro, N.C., WFMY • Orlando-Daytona Beach, WESH • Sacramento, KRCA • Albuquerque, KGGM • Paducah, WPSD • Jacksonville, WJXT • Portland, Me., WCSH • Tulsa, Okla., KOTV • Springfield, Mass., WHYN • San Francisco-Oakland, KTVU • Fresno, KICU • Flint, WJRT • Detroit, WWJ • Bristol, WCYB • Minneapolis, WCCO • Boston, WBZ • Nashville, WSM • New Orleans, WWL • Greenville, N.C., WNCT • Providence, WSAR • Spokane, KHO • Cincinnati, WCPO ■ Aren't you included? The people in your area would like to be! Call NBC Films at Circle 7-8300 in New York. Discover all the reasons why...

**STATIONS GO FOR**

**NBC FILM** 



PART ONE OF TWO PARTS: TV

# Why we don't buy by the numbers



**Various reasons are advanced by wide variety of clients as to why they don't play the numbers game**

**M**any of the nation's advertisers—and they run the gamut from local shopkeepers to the country's most fearsome industrial giants—have been coming to the conclusion that they can *sell* a heap more of their ware (be it company image or widgets) via the special audience of a limited-appeal show than by means of a mass-appeal program.

In other words, their timebuying decisions are



(1) CON EDISON

(2) STANDARD OIL CO. (N.J.)



(4) CHEMICAL BANK N.Y. TRUST CO.



(5) ENDICOTT JOHNSON



## Non-impulse buying advertisers turn to tv without heed to lore of numbers

(3) LINCOLN-MERCURY



(6) LINCOLN-MERCURY



not based on the infernal numbers game or rating system.

More and more, networks and independent stations are developing a new and bright avenue for effective selling. Broadcasters are constructing an arsenal of program fare on which advertisers, big and small, local, regional and national, can build sales and distribution along with the simultaneous development of a sympathetic company image.

What broadcasters are offering them are not necessarily programs that will snare staggering ratings. They are, according to a SPONSOR probe, giving them the kind of programs and specials that are bound to win high critical acclaim and achieve other objectives at the same time.

Buying by the numbers alone is like eating for calories alone, is the way Bert Briller, vice president, sales development, ABC TV, put it. The fact is that there is a vast difference between 300 calories of oatmeal and 300 calories of a sizzling steak, according to Briller. "In buying tv you have to look for appetite appeal and proteins, vitamins and minerals, as well as calories and cost," he asserted. According to Briller, there are five major goals of advertisers who seek something more than numbers. Briller identifies these goals as (1) *environment*, where the atmosphere of a program provides an excellent showcase for the product; (2) *the corporate image* of the institutional or semi-institutional advertiser; (3) *specialized audience*, such as men reached by NCAA Football for Gillette and others; *teenagers* reached by American Bandstand and other *special marketing targets* classed by age of housewife, family size, county size, income or region; (4) *merchan-*

(1) For 12 years Con Edison has used John Tillman on WPIX, New York to promote image; (2) Gordon Page of Mc-E and C. A. Lamb, tv supervisor, Standard, discuss *Age of Kings* as public service on WNEW-TV; (3) Lincoln-Mercury is seeking selective group on *JFK Report* on NBC TV; (4) Chemical Bank NY Trust Co. had specialized audience on *Open End* over WNEW-TV; (5) *Romper Room* sold children's shoes via extensive merchandising campaign; (6) Lincoln-Mercury sought higher level in 'Vincent Van Gogh' on NBC TV

dising and exploitation, for a program with subsidiary values beyond audience size; and (5) personalities, where a specific star adds definite sizzle.

Advertisers, according to Briller, have always been interested in qualitative as well as quantitative factors, but the pendulum is now moving more in the direction of environment. One long-term trend is the definite desire for association with news and special events, Briller said.

The desire for association with news and actuality programs is borne out at ABC, CBS and NBC. In many instances clients have been latching on to important conversation-provoking video fare with the object of informing the masses, rather than entertaining them with escapist fare. Clients in growing numbers welcome large numbers (ratings) but their decision to buy is not dependent on what the Nielsen figures may ultimately reveal. As Charles H. Percy, chairman of the board and chief executive officer of Bell & Howell, a firm believer in video documentaries, put it recently: "We have found a way of serving the national interest and at the same time enhancing the corporate image."

It was Bell & Howell that presented one of NBC's first public service shows in prime time, *The Berlin Crisis*, in 1959. The same client co-sponsored *CBS Reports* during the '59-'60 season when the series offered "Population Explosion" and "Who Speaks for the South." "Each of these shows brought more mail than we received during a full year of sponsoring strictly-entertainment shows," Percy said. More recently, Bell & Howell has been remarkably successful with its *Close-Up* series on ABC.

Brendan J. Baldwin, vice president and media director, Kenyon & Eckhardt, said he ignored the numbers when he was seeking specific types of audience, as for example when in search of "a quality show like *Winston Churchill* or *Leonard Bernstein*. We use the numbers to help our judgment in deciding the price we're willing to pay for a media purchase in relation to the marketing objectives and in consideration of the sales timing, merchandising and pro-

motional efforts which will work in concert with that media buy." It was Baldwin's opinion that the use of numbers played a big role in local television. "Of course, whose numbers you use is the important question," he said.

"Numbers are important now and they always will be," John M. Otter, director of special program sales, NBC TV told SPONSOR. "But more

be brought in at realistic cost per thousand and that "they provide an ideal springboard for effective dealer and point of purchase merchandising." Otter also said that Lincoln-Mercury was another excellent example of "not buying by the numbers." Its purchase of "Vincent Van Gogh: A Self Portrait," for example, was a notable event. "Results were marvelous and Detroit was elated," he said.



**M. J. RATHBONE**, pres. of Standard Oil (N.J.) is indifferent to ratings, believes in sponsoring good tv programs as way of fulfilling at least part of his firm's responsibilities



**JOHN M. OTTER** (upper r), dir., special pgrm. sls., NBC TV, says more agencies and clients are buying actuality specials and documentaries to enhance their company images and position in the United States



**ROBERT H. BOULWARE** (r), assoc. media dir., Fletcher Richards, Calkins & Holden, Inc., says the number may be useful but buy is more than mere matter of cost-per-1000

agencies and their clients are recognizing the other values inherent in this kind of programming which tend to have a greater influence than the slide-rule concept of television advertising." The experience of clients such as Texaco, Purex, Gulf, Timex, Mutual of Omaha, Longines-Wittnauer, Firestone, Prudential, Bristol-Myers, Bell & Howell, Goodrich, AMF, Ralston-Purina, Philip Morris and Westinghouse with news and public affairs shows on national networks within the past year has shown, in the expert opinion of Otter, that programs of this nature can

Ratings are the *sine qua non* of the inexperienced, in the seasoned opinion of Leslie L. Dunier, vice president in charge of radio-tv, Mogul Williams & Saylor, Inc. Dunier said it goes without saying that "audience numbers will weigh heavily in media decision, but all too often it is not the major criterion for selection. "Audience composition—that's a different proposition entirely," he declared. At MW&S staffers look at all factors and criteria before making recommendations. Very often the deciding factor is the makeup of the audi-

(Please turn to page 46)



**PICKING PROGRAM** winners is not easy—even winners have a way of losing ground. New TvQ formula to predict ratings is discussed by (l) Herb Altman, TvQ client contact sup., Henry Brenner, HTI pres.

## HOW TO PREDICT PROGRAM HITS

▼ TvQ says new Formula 'B' can tell months ahead how show will measure up in ratings; agency experts may even predict commercials' impact with new TvQ data

**F**or years, admen, network experts, and ad managers have relied on part-fact and part-judgment to fathom how the season's tv offerings, old and new, will do. Truth is, they still do.

But last week, the scale tipped to-

ward better balance between the two: subjective judgment now has the reinforcement of new data to either support or question the program vehicle. The new data arise from a rating prediction formula first worked

out in early 1960 by TvQ, the tv research arm of Home Testing Institute, Manhasset, N. Y.

TvQ's Formula "A," reported on in SPONSOR 22 May 1961, determines shares of audience for new

### Formula 'B' batting average in 9 programing situations, 3 tv seasons

Situation	Season	TvQ data used	Month predicted	Months to lapse	No. of programs	Average rating point error
STATIC	1961-1962	Oct. II 1961	Dec. 1961	2	88	2.2
	1960-1961	Oct. II 1960	Dec. 1960	2	106	1.8
		Oct. II 1960	Mar. 1961	5	72	2.0
		Oct. II 1959	Dec. 1959	2	116	2.2
	1959-1960	Oct. II 1959	Mar. 1960	.5	73	2.4
DYNAMIC	1961-1962	Oct. II 1961	Dec. 1961	2	6	1.5
	1960-1961	Prior to competition change	Selected point after competition change	1-4	39	1.8
		1959-1960	Prior to competition change		1-3	48
INTER-SEASON TIME PERIOD CHANGES	1959-1960 to 1960-1961	June 1960	Dec. 1960	6	14	2.1

**HOW WELL** does Formula 'B' work? 1961-62 (evidence season's static and dynamic figure) indicates a rating point prediction error of 2.2 for static situations, 1.5 for dynamic. Although 1960-61 figures (1.8) are equal, the average of '61-'62 dynamic and static or Oct.-Dec. '60-'62 is 1.85

shows only, after their first 13-week cycle indicates their future ratings. But the newer formula is less limited, acts more as a scientific "umbrella" over complex prediction situations.

Designated as Formula "B," the process was affirmed last week by the incorporation of Nielsen sets-in-use data for December 1961. Heretofore, TvQ's researchers tested the formula on past seasons, i.e., using their own and Nielsen rating data to predict ratings in months where ratings were available. But last October, Formula "B" was used to predict ratings of shows, on the air that month, when they were to appear two months later—without Nielsen actuals. The recently-published Nielsen ratings for December 1961 were proof to TvQ of the new formula: it erred on an average of only 2.2 for shows in "static" situations, only 1.5 in "dynamic" situations (see chart, page 28).

Although Formula B met its first test against actual ratings last week, it and similar breeds have been in use for many months in network and agency shops.

Julius Barnathan, president of ABC's television o&o's (until last week a double v.p. at ABC TV as head of affiliated stations and net tv research) has used the TvQ formula to evaluate ABC shows, as does NBC TV. "We rely on the data to tell us the inherent strength of a program—its vitality," he said. "We don't use it as a be-all or end-all," he continued. "We try to put things together first without a formula; TvQ is an index of whether we are on- or off-target." (CBS became a subscriber early this month.)

Barnathan's point is very much endorsed by TvQ itself. Aware of the temptations Formula B's prediction power can fall prey to, TvQ relegates predictions to third in importance. Values TvQ now considers more important for subscribers: 1) as a tool in measuring a program's effectiveness for specific commercials and 2) as a guide in program selection.

Although admen confess that in some cases program judgment is hit-or-miss, based pretty much on past performance and good program "sense," TvQ's formula has somewhat startled them.

## How TvQ's Formula 'B' sees program ratings

$$\text{Formula 'B': } f_1A + f_2B + f_3C + f_4D + f_5E + f_6F + f_7G^\dagger = \text{projected rating}$$

TIME PERIOD	NETWORK A	NETWORK B	NETWORK C
1. 8-8:30 pm	lead-in competition E*	lead-in program B	lead-in competition E*
2. 8:30-9 pm	competitive program D*	program measured A	competitive program D*
3. 9-9:30 pm	lead-out competition F*	lead-out program C	lead-out competition F*

\* TvQ values are given to each competitive program in the time period. However, programs in the same time period appear as one factor in the various versions of Formula B, based on an average of the two.  
† Factor G is derived from Nielsen sets-in-use data.

To predict how well a program (A) will do in future ratings under a variety of circumstances, TvQ's formula uses TvQ data on factors A through F.

By assigning to A through F weights ( $f_1, f_2$ , etc., refer to various weights) relative to their influence on program A's audience—and combining these figures with Nielsen sets-in-use figures (G)—formula "B" predicts the audience size (Nielsen AA). Chart on page 28 illustrates how well the formula's predictions stand up against actual ratings.

The formula not only can predict what will happen if the show remains in the same time period with identical competition (static situation); it also can forecast a rating if the program and/or its competition switches time periods (dynamic situation). In a third situation (inter-season), formula "B" is able to estimate a show's rating in a new season. However, the formula above does not refer to any specific situation but summarizes the factors used in the various types of predictions.

For one thing, Formula B's findings have come surprisingly close to subjective judgment (in combination with other statistics) in most cases. As an agency man told SPONSOR last week: "When you try to evaluate a show in terms of subjective judgment and a little data, it sure is gratifying to find that there is a formula that agrees with you," said Mitchell Litman, Ted Bates' tv/radio manager, network relations.

However, he pointed out, the formula is important when it doesn't agree with you, too. A wider-than-usual gap is a good track signal to slow down and look again before making a final decision.

Formula B's most valuable quality, according to J. Walter Thompson's director of developmental research Jack Landis, is its "ability to analyze

dynamically a program's changing structure."

TvQ's Herb Altman, client contact supervisor, sums up these dynamic program situations:

"Formula B is designed to predict Nielsen average audience ratings directly, and shares of audience indirectly, for every programming situation. It works for every possible programming problem, whether it be predicting:

- from one point in time in a tv season to another point in the same season:

- from one point in time in a tv season to another point in the following season:

- the result of time period switches before they happen:

- the result of period changes (new competition) before the fact."

Possibly more meaningful, Altman suggests, is the fact that TvQ data are tools to understanding the foundation on which ratings are built. "The data can determine whether a show is legitimately earning its rating because of its own strength, or whether parts of its ratings are increased or decreased by the lead-in program and lead-out program," he said. "Once you determine what factors contribute to the show's Nielsen rating, you are in a position to judge whether the show is vulnerable to a change in competition. All these factors are accounted for in Formula B."

He points out that vulnerability to competition must be considered on the other sides of the triangle as well. Study of competitive strength, as well as competitive lead-in and lead-out appeal, gives even more perspective. "All insights are valuable to the people who must decide whether a show should stay, change, or go."

One case of a program switch to another time period, reportedly made on the basis of TvQ data, was indicated by ABC's Barnathan. "When *Bonanza* (NBC TV) was introduced on Saturday nights in the same time slot as CBS TV's *Perry Mason*, the Nielsen ratings indicated that Mason was in the lead. Although the *Bonanza*'s Nielsen was lower, its TvQ supported the belief that the program had high potential. NBC later switched it to a time period where it could gain a larger share of audience."

Most of the 15 agency subscribers to TvQ are hesitant to pin down program changes strictly on the basis of TvQ data. There are a number of reasons:

- TvQ people advise that the formula should serve as another check point against which to compare television judgments.

- Some agencies have used the service for a year or less, and therefore are not yet equipped to apply the data with the degree of sophistication that evolves from more experience.

- A few agencies, using the TvQ formula as a base, are developing their own formulas to broaden their scope of program evaluation, or tailor them to specific needs.

One top broadcast agency is now working on a variation of Formula

B. hopes to have it refined in six months. Here is how one of the agency's research executives described the formula to SPONSOR last week.

"Suppose Formula B indicates that a program's rating will be 19. By analyzing the factors that contribute to this figure, we may be able to prove that the program's legitimate rating is actually only 15. We may also be able to logically prove what other factors contributed the other four points. But by breaking down the end figure into two parts—the 15 and the four, for example—we know more about the rating itself. This will ultimately be reflected in our program decisions."

The same agency is reportedly working on a formula that will "simulate a family decision" on what tv show to watch. But the ad shop is reluctant to explain how it will do this until the method is tested and refined.

However, TvQ feels that its Formula B is performing now what was theory just a year ago. Refinements are constantly made, but the basic formula is practicable, it reports. Here is how the formula works:

Formula B is constructed from certain factors (see box, page 29) that relate to the rating of the program being measured. Among them are: the program itself, the lead-in show, lead-out program, the competition on each network in the same time period, the lead-in and lead-out competition.

Each factor is given a statistical "weight", depending how important a relationship it has to the audience size of the program being measured. The weighted factors are referred to as "TvQ" data.

The weights are actually derived from simultaneous sets-in-use and TvQ data for every evening show. By statistical procedure of regression the several TvQ factors are assigned various weights.

These factors are then combined in various programing situations to produce the ultimate rating prediction in each situation or combination of situations.

The formula was first tested last year on "historical" data from the 1960-61 television season. Research-  
(Please turn to page 50)

## 'BIG FIVE'

► Blair pinpoints ways that national, regional advertisers can take advantage of radio's unlimited creative power



Arthur H. McCoy, exec. v.p., John Blair & Co., who determined categories from surveys

"There are five major commercial techniques in radio today. And each points up the alert advertising agency's increasing attention to the creative use of radio's selling power."

Thus Arthur H. McCoy, executive vice president of John Blair & Co., this month unveiled Blair's "categorical" approach to radio commercials, in an initial address on the subject to the Providence Advertising Club. The five categories, evolving from Blair's national surveys and studies of current commercial methods, are:

1. Sound pictures
2. Humor
3. Air trademarks
4. Music
5. Local live announcements

These techniques, said McCoy last week, filling in the details of his speech, embrace virtually all of radio's national and regional advertisers. But their effectiveness, he added, depends in large measure on the individual agency's imaginativeness and, more significantly, its realization that radio commercials are not subject to the limitations of other media.

# TECHNIQUES IN RADIO COPY

Elaborating on these five techniques, either by tape or oral presentation, is Number One Boy at Blair these days. A spate of successful on-air commercials rounds it out in proof-of-the-pudding style. McCoy's appraisal breaks down as follows:

**Sound pictures.** Atmosphere and mood are the chief ingredients in this paint-the-picture approach to a commercial message. Its over-all purpose is twofold: to set a scene that's "right" for product image, and to set a scene that permits the listener, unconsciously, to put himself in the picture. If one word were needed to describe this technique, that word would have to be "exotic." Through sound alone—or, more precisely, the gamut of sound—every genre from the most folksy to the most sophisticated can be effected. A typical example of this sustained-mood approach is Tetley Tea, through Ogilvy, Benson & Mather:

(Jingle)

(Telephone ring. Echo chamber effect of operator's voice)

Operator: Hello, this is the overseas operator. I have a call for Mr. Albert Dimes, the Tetley Tea Taster. Is he there?

Mr. Dimes: (English accent) This is Dimes, hello . . . Edwards? . . . did you get the tea?

Edwards: (echo chamber effect) Yes, Mr. Dimes, but those tiny tea leaves are hard to find. I've tramped through hundreds of plantations, from Dembula to Bogawani, and . . .

Mr. Dimes: I know, Edwards, but those tiny tea leaves are the secret behind Tetley's richer flavor.

Edwards: Yes, sir, but . . .

Mr. Dimes: They can only be used in tea bags.

Edwards: But . . .

Mr. Dimes: That's why we say Tetley Tea is specially made for tea bags.

Edwards: Yes, sir.

Mr. Dimes: Edwards, pay the bandits what they want, but get the tea. Sound of telephone clicking off and

being replaced on cradle)

(Jingle tag)

Other national and/or regional advertisers who build their radio campaigns on multiplicity of sound are Pepperidge Farm, Rub-A-Dub bubble bath, American Airlines, Oasis cigarettes and Ac'cent.

**Humor.** Make-'em-laugh-while-you-sell-'em describes this second major category. Primarily an indirect approach — entering, so to speak, through the back door — the humor technique, in recent years, has accomplished particularly large recall.

(Please turn to page 50)

## The five techniques and some of their users

### SOUND PICTURES

**Tetley tea**

**Pepperidge Farm**

**Rub-A-Dub bubble bath**

**American Airlines**

**Oasis cigarettes**

**Ac'cent**

### AIR TRADEMARKS

**Northwest Airlines**

**Purolator**

**Cream of Wheat**

**Beneficial Finance**

**Vicks cough drops**

**Good Humor ice cream**

### MUSIC

**Budweiser**

**Lone Star beer**

**Iced Tea Council**

**Camel cigarettes**

**L&M cigarettes**

**Pepsi-Cola**

### HUMOR

**Mennen**

**Kaiser foil**

**Chun King**

**Salada tea**

**Butternut coffee**

**Zee paper tissues**

**Esskay meat products**

**Meadow Gold ice cream**

**Manischewitz wine**

**Piel's beer**

### LOCAL LIVE

**Campbell soups**

**GMAC**

**Gillette**

**Metropolitan life insurance**

**International Nickel**

**Bayer aspirin**

**American Airlines**

**Eastern Airlines**

**TWA**

**Standard Oil Co.**

**Foreman & Clark clothes**

**40% in the 'top 20'**



**58% in the 'top 20'**



FIGURES ABOVE refer to percent of their national audiences 'Maverick' (l) and 'Naked City' receive in the 'top 20' markets. These figures are from a TvAR study indicating major markets get less than their share of network tv audiences. For other examples see next page.

## DOES NET TV HAVE A 'TILT'?

◆ New TvAR study says the 'top 20' markets, with 55% of tv homes, don't attract that share of audience

◆ Rep firm analyzes 65 nighttime network tv shows, finds that only three get more than the 55% figure

**W**hile most clients are well aware that local ratings of tv network shows can differ considerably from market to market, many tend to shrug off the audience peaks and valleys.

This insouciance is based on the conviction that the ups and downs "wash out," meaning that what you lose in one market you gain in another.

But, according to Television Advertising Representatives, this laundry-oriented approach will not hold water. That fact of the matter is, says TvAR in a study just released, there's a basic "tilt" in the network pinball sweepstakes—the larger markets do not attract their *pro rata* share of audience.

To wit: The "top 20" markets contain 55% of all U. S. tv homes. Therefore, the average show should corral about 55% of its audience from the "top 20." Some shows might get less; some might get more. But the top 20 share should average 55%.

It doesn't work out this way, TvAR's analysis shows. Practically every program fails to deliver 55% of its audience in the top 20. Said Robert M. Hoffman, TvAR's v.p. for marketing and research, who prepared the analysis: "Fully 62 of 65 nighttime programs we checked received less than 55% of their national audience from the 'top 20' tv markets. Almost half—31—of the 65 programs get only 35 to 45% of their audience

from these areas."

In commenting on the study, Robert M. McGredy, executive vice president for TvAR, said: "Companies relying primarily on network television have no basis for making their advertising pressure mesh with their sales requirements. While network advertising focuses on the national picture, the sales manager must concentrate on individual markets. It would be virtually impossible to find any important brand today which does not show sizeable variations in brand position and share of market from place to place."

The data was prepared from ARB's spring 1961 "Local Market Comprehensive Report." What Hoffman did was take all the nighttime network shows which returned to the air this season, tabulate their audience in the top 20 markets, and compare this with the total U. S. audience.

Here's a breakdown of how the 65 fared in attracting audiences in the top 20 markets: 11 shows reached 40% or less of their audience in the



top market group; 20 programs reached 41 to 45%; 24 reached 46 to 50%; seven reached 51 to 55%, and three reached over 55%.

What explains this consistent deviation? According to the TvAR study—dubbed “Tilt—the After-Math of Network Television”—there are seven primary possibilities:

(1) *Number of stations in the market*—the more stations in the market, the more the audience is split.

(2) *Station coverage* — audience size is affected by station power, transmitter location, tower height and channel number.

(3) *Station clearance*—a program may not be cleared or may be shown on a delayed broadcast basis, particularly in markets with one or two tv stations.

(4) *Viewing levels*—these vary by sections of the country, urban and non-urban areas, and time zones.

(5) *Program appeal*—some markets obviously like some shows more than other markets.

(6) *Competitive programs*—this is related to station clearances (see above) where a delayed broadcast may put a program opposite other competition.

(7) *Station popularity*—the general popularity of a station (or lack of it) can affect a program's rating.

Hoffman did not probe the various reasons given above to explain the “tilt” he found—other than noting that individual markets react differently to similar types of shows. It seems clear that some of the seven factors above “wash out.” that is, they are just as true in the top 20 as in the other markets. So, by themselves, they would not explain the “tilt.”

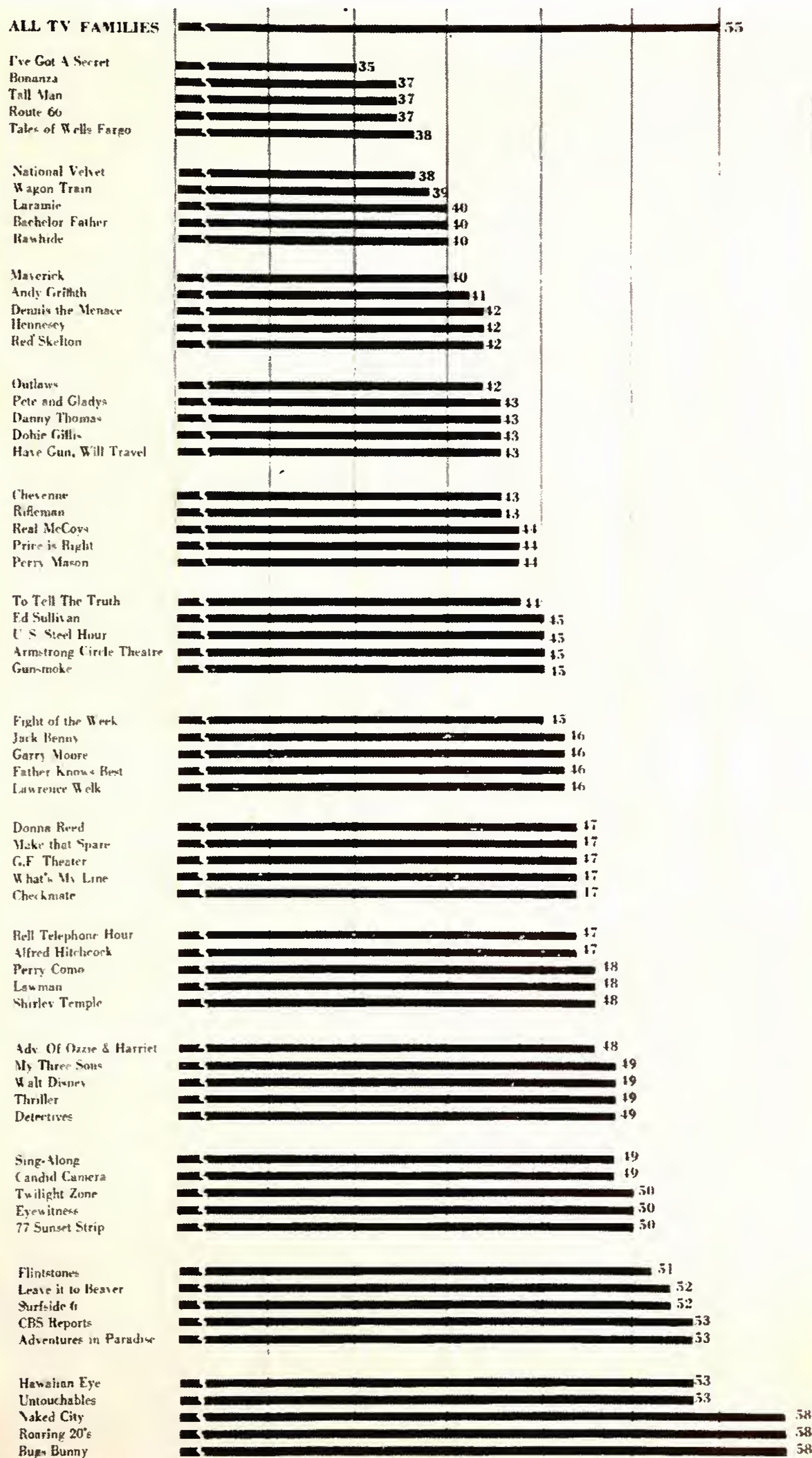
However, Hoffman felt that reason No. One was probably the most significant. With more competition in the top 20 markets (where most of the independent stations are located), audience levels for the average show are cut down so that the smaller markets are able to contribute more than their *pro rata* share.

TvAR's Hoffman is working on further confirmation of this audience pattern through an analysis of ARB's all 1961 comprehensive report which came out a few weeks ago. In this

(Please turn to page 52)

## How net tv shows fare in the 'top 20' markets

Percent of U. S. audience reached in 'top 20'



ARB's spring 1961 comprehensive local report is source of above chart. Listed are all the nighttime shows on at that time which returned to the network schedules during current season

# LITTLE FELLA'S DRYER SCORES

➤ Dominion Electric beats giants to the punch with luggage-case model hair dryer, builds sales with net tv

➤ Elaborate merchandising plan backs three-season drive on Paar; client to double tv investment this year

**D**ominion Electric Corp., (Mansfield, Ohio), got the jump on its giant competitors by hurling its entire 1961 media budget into network tv and building an elaborate merchandising program in conjunction with that tv—all on behalf of just one product—a portable hair dryer.

Dominion lays claim to a first with the "1805" luggage-case model portable hair dryer, and along with that, a first tv exposure for such a product. Dominion's bigger brethren are out with similar models now, and some have backed theirs with some fancy tv programing, but Dominion is all smiles over the sales momentum it

managed to build in advance, and will double the tv outlay in the coming year.

It was in 1959, the year Bob (president) and Sheldon (in charge of advertising and marketing) Shaffer took over a controlling interest in Dominion, that the company developed the new portable dryer. A warm reception from the trade in 1960 convinced the Shaffer brothers that the product merited a big push.

As for media selection, said Sheldon Shaffer, "Where else but tv could we get the right combination of excitement, demonstration and the prestige not only with the consumer in

mind, but with an equally eager eye on distributors and dealers, whose reaction could spell life or death for the product.

Dominion and its agency, Howard Swink Advertising, Marion, Ohio, determined that for this kind of job, net tv was the answer. A program was impossible since the entire 1961 promotional allowance was \$180,000, with about \$115,000 earmarked for media.

The nod went to NBC TV's late evening *Jack Paar* program, and advertiser and agency went to work on construction of a merchandising campaign around three groups of announcements on the program during peak selling seasons—the spring Mother's Day, June bride and graduation period; back-to-school days in September, and pre-Christmas gift buying time.

A total of 13 announcements ran over the three seasonal drives last year. They were delivered live by



**SHAFFER** brothers, Bob (above) and Sheldon, took over in '59; launched tv drive in '61, to be doubled in '62



## Dominion merchandises Paar, ups dealer interest

**DEALERS** picked up where Paar left off in Dominion campaign for its portable hair dryer. They joined in promotion by means of Paar-oriented newspaper mats, window displays, banners, envelope stuffers, etc.



Paar's colleague, Hugh Downs, and according to Dominion, immediate sales increases were reported by stores all over the country. Dominion's new Gallatin, Tenn., plant was forced to add another assembly line to keep pace with demand.

The merchandising support that helped drive this campaign home included a wealth of Paar-oriented materials made available to dealers. Before each of the three forays, Dominion hit dealers with a brochure, in color, which described the merchandising aids with which they could tie in with the Paar campaign. In addition the mailings listed the dates on which spots would run, all of the stations that carry the Paar program—and two of the three featured storyboards showing Paar and Downs at work on the Dominion pitch.

The Dominion mailings to dealers listed, with accompanying illustrations, such merchandising boosts as radio and tv copy, newspaper ads, window displays and banners, point-of-sale display (to be placed right in the hair dryer case), display cut-outs, envelope stuffers, mass displays, and demonstrations. The brochure's copy urged dealers to contact their distributors to work out arrangements for the materials.

Dominion reports that approximately 2,200 retailers tied in with each of the three promotions.

Because of results such as these, Dominion has elected to double its budget in 1962, with net tv again the sole medium. This time an aggregate of 28 announcements will be aired, 14 on the Paar Show (or at any rate the *Tonight* show, should Paar leave the air) and 14 on NBC TV's *Today*. And, in addition to the 1805 portable hair dryer, Dominion will promote an electric mixer and oven broiler via these announcements. The same dealer tie-in techniques will be utilized again this year.

While distribution is an uphill struggle for a relatively small producer of appliances, Dominion helps elicit distributor and dealer interest through provision for 5-10% higher markup than competitors. Distributors and dealers find this a welcome contrast to the discount sale of the better-known brands. ■

## WHAT LEE RICH SAID ABOUT TV'S 'HASTE-LAND'

*The talk by Lee R. Rich, senior vice president for media and tv programming at Benton & Bowles, before the Advertising Club of Metropolitan Washington on 9 January occasioned considerable comment and press coverage. Because of the interest in the speech, SPONSOR is printing the text in its entirety below.*

**G**entlemen, imagine for a moment—if you will—that members of an archaeological expedition digging in this area 1,000 years from now discover a document from the year 1962—and that from that document they try to determine what part television played in our culture.

On one page they read that “in a typical day an average of 90% of the people in this country watched television a total of six hours,” and they conclude that in some way these people must have been entertained, educated or enriched by what they saw to give it that much attention.

But on the opposite page they read that television is the “source of serious problems, that it's wrecking our individual and collective moral fiber and creating a nation of stagnant spectators instead of dynamic doers.”

They find side by side accounts of its “excessive violence”—and its commendable contributions to our “national awareness”; claims that it's keeping the children from their homework—yet reaching millions with academic information they might not have had access to otherwise; that it's boring—and exciting; creative—and insipid; in short, that it's a boon and a bane.

It's quite possible that the only thing future historians will ever be able to conclude about television is—that it was highly controversial.

Now we could let it go at that; after all, a future evaluation of television is the future's problem.

But—for better or worse—this crisis-ridden age we live in won't allow us to “let it go at that.” In a world that continues to place an ever-

higher premium on intellectual standards, we simply cannot wait for future generations to decide whether television's defenders—or its detractors—are right. We can't afford to be flippant about the greatest communications medium ever placed at our disposal, especially when those who have threatened “to bury us” are working so hard to communicate their destructive doctrines.

Accordingly, all of us are interested in an accurate appraisal of the subject. One way of approaching that subject is to use the inductive method—putting together the many bits of evidence we have available, and reaching a general conclusion.

Let's try that and see where we come out.

In the first place, television—comparatively speaking—is brand new. It's been with us, as a strong factor, for approximately one dozen years.

*(Please turn to page 52)*



**SPEECH** by Lee Rich before Washington admen defended tv, but said medium must satisfy all groups which have vested interest in it

# IMPACT IMAGE IMPETUS

Market baskets — and other consumer needs and desires — are filled at the rate of more than 2 billion dollars a year in the WOC-TV coverage area. To meet the demands of these law-llinois consumers, this has become a major regional distribution area for food, drugs, automative and many other product classifications. There is also a growing recognition of this trade area as an excellent test market. WOC-TV is your best methad of reach- ing this tremendously important market.

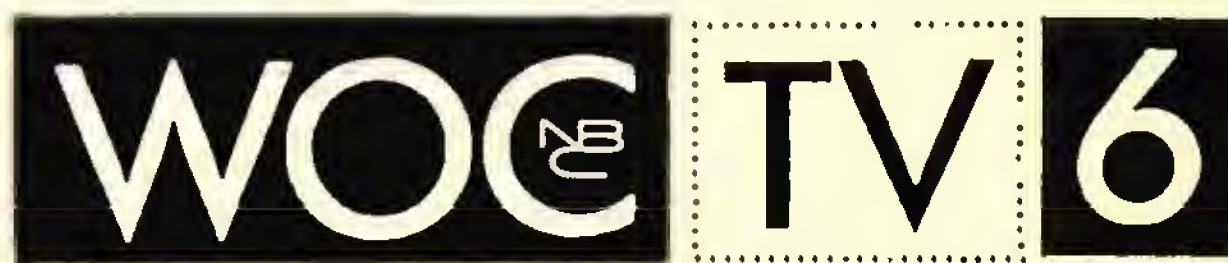


WOC is more than a member of the community  
it's a member of the family. With responsible local programming, WOC-TV has created a loyal audience that responds with enthusiasm.

Such attention carries a tremendous impact on the 2 billion dollar market covered by the WOC-TV signal. The average household spends \$4,246 on retail sales and part of that expenditure has come about because they heard and saw it on WOC-TV

The image and impact created by WOC-TV is given impetus by an effective sales co-ordinating staff that establishes constant liaison between the advertiser and his retail outlet

For full information about WOC-TV  
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Exclusive National Representatives — Peters, Griffin, Woodward, Inc.

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THE QUINT CITIES / DAVENPORT • BETTENDORF • ROCK ISLAND • MOLINE • EAST MOLINE

# SPONSOR INDEX

The listing beginning at the right is the second part of SPONSOR's semi-annual index. The first part appeared in the previous (15 January issue) and the listings for the first six months of 1961 were published 7 August and 14 August. As in the past, all material is tabulated chronologically within the subject headings. Information about product-types (i.e., soaps, foods, tobaccos) is contained in the first portion of the index, under the heading ADVERTISERS. Details about specific brands were also published in the 15 January issue, under CAMPAIGNS AND CASE HISTORIES. Further details about radio and tv advertising are to be found in this portion of the index, under the classification RESULTS. Where warranted, individual headings have been further broken down into Television and Radio.

Issued every 6 months

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**WTIC -  
POLITZ STUDY\*  
TAKES A NEW  
AND CLOSER  
LOOK AT  
RADIO LISTENERS  
IN RICH, RICH  
SOUTHERN  
NEW ENGLAND**

\* YOU, TOO, MAY TAKE A LONG  
LOOK AT THIS IN DEPTH  
AUDIENCE SURVEY JUST  
CALL YOUR NEAREST HENRY  
I CHRISTAL OFFICE



**enter your  
personal  
subscription  
to SPONSOR**

**\$8 for 1 year**

**\$12 for 2 years**

*Media people  
what they are doing  
and saying*

# TIMEBUYER'S CORNER

Dottie Nicholls of BBDO returned from her Bermuda vacation . . . Tom Roberts now media group supervisor on all-media for Remington Rand at Gardner, New York. He was previously asst. to the media dir. at Hoyt . . . Robert Riemenschneider became assoc. media dir. at Campbell-Mithun, Minneapolis, leaving Gardner, St. Louis, where he was v.p. and dir. of the media dept.

Tom Flanagan, media dir. of Riedl & Freede, told buyers at the Grinzing Restaurant of his trip last week to Washington, D. C. A friend took him on a tour of the various government buildings, and pointing to a painting on the wall of the Dept. of the Navy, noted, "This is John Paul Jones receiving his commission."

"Fifteen percent, I presume," said Flanagan.

Peter Theg of Mutual Broadcasting had lunch with an agency v.p. at the Envoy Restaurant last week. The v.p. talked about the precariousness of many areas of the business and commented: "My idea of being secure is the Cadillac executive who drives a Ford."



**BILL MYERS** (l), who is general manager of WHTN-TV, Huntington, W. Va., entertained (r) Jack Flynn, Ted Bates' buyer, at the Sun Luck East restaurant last week

Paul Theriault of Y&R, at the Pen & Pencil with reps, pointed out that the power of Madison Ave. over broadcasting is exaggerated. "If Madison Ave. influenced programing as much as claimed," he said, "westerns wouldn't have bartenders in the saloons—they'd have maitre d's."

*(Please turn to page 42)*



**LOOK  
WHO'S  
FIRST  
IN  
JOHNSTOWN - ALTOONA  
TELEVISION ...  
WJAC-TV**

WJAC-TV topped the Johnstown-Altoona market in share-of-audience with 58. Its peak hour share (6-10 PM Monday through Sunday) was 59. For more information the top-ranking station in Johnstown-Altoona call Harrington, Righter & Parsons.

# WHAT ARE YOUR PHOTO REQUIREMENTS?

LET

US

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NEEDS

**BAKALAR-COSMO  
PHOTOGRAPHERS**

111 W. 56th St., N.Y.C. 19  
212 CI 6-3476



# TIMEBUYER'S CORNER

(Continued from page 40)

Rep Memo: Alan Bell joined Advertising Time Sales, becoming dir. of promotion and research for tv and radio. He was formerly with PGW . . . Jack Denminger resigned as v.p. of Blair-TV to form his own company in the financial field . . . R. David Borah, who was research dir. for CBS Films, Inc., made asst. to the business mgr. of CBS Television Stations National Sales.

Mort Reiner of Hicks & Griest, luncheoning with reps at Vincent and Neal's Hampton East, emphasized the importance of discretion and caution in the business. He illustrated his point with the story about the president of an agency who went to a psychiatrist. "Lie down and tell me everything you know," said the psychiatrist.

"He did," said Reiner. "and now the psychiatrist is president of the agency."



AVE BUTENSKY (l-r), media supervisor at Dancer-Fitzgerald-Sample, sits with Dick Fairbanks and Bill Ritchie of KTVH, Wichita-Hutchinson, Kans., at Divan Parisienne

Dick Barron of WSJS, Winston-Salem, N. C., entertaining a group of buyers at the Kubuki Japanese Restaurant last week, told about the rating service which called a home in his area and asked a man what he was listening to. He answered, "My wife," and hung up.

When a new young rep met a veteran salesman on the corner of East 49th St. and Madison the other afternoon, he said: "I made strictly good will calls today."

"Yeah," replied the vet, "I didn't sell anything either."

**LOOK**

**WHO'S**

**FIRST**

**IN**

**SAN ANTONIO**

**TELEVISION...**

**KONO-TV**

KONO-TV, ABC, topped the San Antonio market in share-of-audience with 39% all day average. An even higher share, 43%, dominates the 6:00 PM to Midnight segment, Monday thru Sunday. Your KATZ representative has complete information about KONO-TV in San Antonio. Call him!

# SPONSOR

*is  
doing  
things  
in  
1962*

---

10-PART EXCLUSIVE

---

## “INSIDE THE TOP TEN SPOT AGENCIES”

*starting  
5 February  
for 10  
consecutive  
weeks*

*National and regional buys  
in work now or recently completed*

## SPOT BUYS

### TV BUYS

**Colgate-Palmolive** is in selected markets for Ajax for 52 weeks, using fringe night minutes. Agency: Norman, Craig & Kummel. Buyer: Marcia MacNeil. A nine-week campaign for Vel liquid gets underway 5 February in 16 markets. Agency: Lennen & Newell. Buyer: Jim Alexander.

**Texaco** is going into 15 markets for a four-week campaign with schedules of prime 20's and fringe minutes. Agency: Benton & Bowles. Buyer: Ira Kaltinick.

**General Foods** has selected seven markets to promote Minute Rice. Campaign starts 22 January for 10 weeks. Time segments: early and late night minutes. Agency: Young & Rubicam. Buyer: Steve Semons.

**P. Lorillard** is using fringe minutes and prime breaks in 16 markets for York, starting 18 February and running through the end of December. Agency: Lennen & Newell. Buyers: Sally Reynolds and Bob Kelley.

**Bev-Rich Co.** begins schedules for its powdered drink 22 January in 20 markets. Runs are for seven-13 weeks, with minutes and 20's to reach a women's audience. Agency: Liller, Neal, Battle & Lindsey. Buyer: Dorothy Nelms.

**Minute Maid Corp.** will promote juices in 18 markets for four-six weeks starting 12 February. Time segments: fringe minutes and prime breaks. Agency: McCann-Erickson.

**Campbell Soup Co.**, Camden, begins this month in about 15 markets for Swanson's Deepdish. Placements are for 13 weeks using daytime minutes and some night. Agency: Leo Burnett. Buyer: Carl Wilcox.

**General Motors**, on behalf of its Frigidaire division, is sponsoring 30-minute syndicated shows in a few markets starting 1 March for 13-26 weeks, depending on the market. Agency: D-F-S. Buyer: Bill Manley.

### RADIO BUYS

**Chrysler Corp.** has three-week schedules set for this month in about 40 markets, using drive-time minutes. Similar placements in other markets will follow. Agency: Young & Rubicam. Buyer: Wroblewski.

**Seven-Up Co.** is buying 13-26 week schedules in a number of markets. All types of combinations are being placed, including five-minute news slots, minutes, 30's and 10's. Agency: J. Walter Thompson. Buyer: Harry Furlong.

**Bristol-Myers** is promoting Mum cream deodorant in eight markets starting 12 February for nine weeks. Agency: DCS&S.

**Hills Bros. coffee** is in 17 markets for three weeks starting on various days in February, depending on the market. Agency: N.W. Ayer.

**LOOK  
WHO'S  
FIRST  
IN  
TAMPA - ST. PETERSBURG  
TELEVISION ...  
WTVT**

"WTVT topped the Tampa-St. Petersburg three-station market with a 42% share of audience 9:00 am to midnight, Monday through Sunday. A 51% share, 5:00 pm to 7:30 pm, Monday through Sunday, indicates WTVT's overwhelming dominance in local programming. For more information on the top-ranking station in the Tampa-St. Petersburg market, call your Katz man!"

## BY THE NUMBERS

(Continued from page 27)

ence "which determines, hopefully, the ultimate efficiency of the buy in terms of prospects delivered per advertising dollar expended."

Specifically, MW&S has bought spot schedules on third-ranked stations in certain markets for accounts including National Shoes and Rayco. "The ranking, of course, is based on the ratings," Dunier pointed out. "Yet, we've found that a top-rated station does not necessarily mean the best possible buy in a particular market. For one thing, we have established media profiles of markets, and this serves as a guide in selecting stations and time slots. We know, for instance, that one third-ranked station is considerably more efficient than the two higher stations, and we know this as a direct result of our weekly media checks which pinpoint the origin of each recorded sale in the market. We call it the MW&S Cash Register Rating."

Dunier said the undue emphasis on ratings alone was illustrated to his agency some time ago when it bought a show called *The Great Gildersleeve* for Ronzoni Macaroni. "Strictly on the numbers, the show was not a success," Dunier related. "Yet we went with it for a year and we were ready to renew if the show hadn't been dropped—for low ratings, by the way," he explained. "The fact is that the show's low audience ratings couldn't obscure the show's cash register ratings, and this was due to its appeal to a specific segment of the audience—housewives. We got more prospects, and netted more customers for our client's products through this so-called low-rating program than many another show might have delivered with more impressive numbers."

Agreeing with Dunier are numerous agency executives including Robert H. Boulware, associate media director, Fletcher Richards, Calkins & Holden. "The army practice of getting things done 'by the numbers' possibly still has its usefulness, but buying programs is more than a matter of cost-per-thousand," Boulware told SPONSOR. "It is, rather, a question of cost-per-thousand of the best prospects.

According to Boulware, the audience composition of some top daily

sports programs indicate a high degree of male viewership and, consequently, little advertising waste for makers of products bought for men. Boulware cited U. S. Royal Tires as using programs of this type with excellent results. He also cited A-1 Sauce which is beamed at housewives. "In nearly all these cases it would be possible to buy 'large numbers' if that were the one objective, but the effectiveness of selected programing is in the direction of commercial messages toward the most likely prospects." Boulware maintained.

Throughout the industry SPONSOR found proponents of the theory that there are many advertisers bent on selling their wares to special audiences of limited-appeal shows rather than to mass audiences of shows with high ratings. Many instances were cited of remarkably successful campaigns on programs which were not top-rated in their respective areas. Typical of the 'non-numbers buying' attitude was that of staffers at Hicks & Greist, who bought for numerous other eminently satisfactory reasons which pleased their clients. For example, there is the buy strictly on "personality" as seen in the case of Claude Kirschner's *Terry Toon Circus* on WOR-TV, N. Y., for such clients as La Rosa, Cocoa Marsh and Stahl-Meyer franks. According to Vincent J. Daraio, vice president of the radio/tv department of Hicks & Greist: "This children's emcee has a personality children like. Time and again loyal young audiences have responded to premium and contest offers—to the point that we've become convinced that buying the *Terry Toon Circus* automatically buy(s) Claude's following of influential youngsters." Venable Herndon, Hicks & Greist account executive on Sandran, found the special language appeal most effective. He bought Don Passante on WOR-TV's *Pan American Carnival* with excellent results. Joe Franklin's *Memory Lane* on WABC TV, N. Y., has been bought strictly on personality, according to James Tallon, La Rosa's advertising vice president.

Another example of "non-numbers buying" but one which was admirable for merchandising a show format was the *Romper Room* show. From the time Endicott Johnson arranged to make *Romper Room* footwear, a

continuous campaign of advertising, sales promotion and trade excitement was built around the *Romper Room* show televised live locally in top markets.

"This particular tv show had a franchise with the moppet market and with mothers as a result of good programing," Edward Ricchiuto, the agency's account supervisor on Endicott Johnson declared, "and we simply designed a line of shoes to go along with it. Youngsters now immediately identify with the brand name—it would be tougher to start with a completely new name."

Encouraging evidence of less concern with numbers also was seen by A. J. McCaffrey, director of public relations at WPIX, New York. A case in point was the renaissance of the Duncan Company's efforts on behalf of their Yo-Yo today. The ad agency, Bruns & Hodgson, New Haven, handling the account, was so impressed with the personalities of two performers, "Cap'n" Jack McCarthy of *Pop-eye* and Chuck McCann of *Laurel and Hardy*, that it used these programs as a jump-off for a national tv campaign.

"Within recent months, there's been an influx of advertisers motivated by factors other than the rating system," McCaffrey said. "Fundamentally, these advertisers aren't concerned with the rating picture. They are primarily interested in using the medium as a public relations outlet with resulting dual playback from within their own industry and acclaim from the public.

Also encouraged by the trend away from numbers is Peter M. Affe, station manager, WNBC-TV, N. Y. This is particularly true of sponsors in public service programing and Affe cites the Chemical Bank New York Trust Company as one such forward looking sponsor.

Joseph Stamler, vice president and general manager of WABC-TV, N.Y., is also among the many broadcasters who can cite numerous examples of agencies and their clients who, in buying programs, threw numbers out of the window in favor of other criteria. A highspot was the Glickman Corp., real estate syndicators, and its agency, Newmark, Posner & Mitchell, which purchased co-sponsorship of *The Eichmann Trial*. *The Expedition: New York* series is another station

(Please turn to page 48)

**LOOK**

**WHO'S**

**FIRST AGAIN**

**IN**

**DES MOINES**

**TELEVISION...**

**KRNT-TV**

KRNT-TV topped the Des Moines market in share-of-audience with 46. Matter of fact, this 46 makes us the 2nd ranking CBS Television station in the country. For more information call Katz.

An operation of Cowles Magazines and Broadcasting, Inc.



# WAVE-TV gives you 28.8% more MOTORISTS

— 28.8% more viewers, minimum!

Since November-December, 1957, NSI Reports have *never* given WAVE-TV less than 28.8% more viewers than Station B, in any average week.

And the *superiority* during that period has gone as high as 63.6% more viewers!

During 1961, the minimum was 58.0% more viewers for WAVE-TV. More viewers = more impressions = more sales! Ask Katz for the complete story.

**CHANNEL 3 • MAXIMUM POWER**  
**NBC • LOUISVILLE**

The Katz Agency, National Representatives



## BY THE NUMBERS

(Continued from page 46)

program venture encouraged by advertiser support and certainly not hell-bent on scoring a tumultuous rating. Last year, WABC-TV produced a 30-minute program about Gotham every third week with the support of the Ralston-Purina Co. (Guild, Bascom & Bonfigli, ad agency) aimed at high school students. It didn't get zooming ratings but it did get educator support—and that was the program's objective, company execs declared.

A fine example of a non-numbers buy is the array of annual speedway events telecast by WFBM-TV, the Katz-represented station in Indianapolis. Because of its falling each year outside of the regular rating report period. The Katz Agency salesmen have never had a rating yardstick to flash at prospective advertisers. In spite of this, all the numerous availabilities in and around the many events are almost 100% sold every year.

Ratings should not be the end-all and be-all of tv buying, in the opinion of Herbert Claassen, assistant sales manager, H-R Television, Inc. "High metro ratings are not the total answer to a wise television buy, but rather, audience appeal, commercial appeal, and general mood of programming have proved to be equal, if not more important, than yardsticks," Claassen asserted.

A notable instance where numbers were not of too much concern was that of Standard Oil Company (New Jersey) which sponsored the *Play of the Week* over WNTA-TV, N. Y., and WTOP-TV, Washington. Said M. J. Rathbone, president of Jersey Standard: "This is another example of the fact that public service and sound business practice can go hand in hand." Jersey Standard also ignored the numbers when it presented *An Age of Kings*, the brilliant Shakespearean drama series on WNEW-TV, N. Y., and WTTG, Washington.

The enlightened sword play rather than gun play evidently paid off in spades. Jersey Standard, according to reports, expects to return to the airlines with another series—a series taking advantage of the increasingly enthusiastic viewer reception to programs of high calibre.

(Part Two next week—The non numbers buy in radio.)



**LOOK  
WHO'S  
FIRST  
IN  
MILWAUKEE  
TELEVISION ...  
WTMJ-TV**

WTMJ-TV topped the Milwaukee market in share-of-audience with 40. Its peak hour share (6-10 PM Monday through Sunday) was 41. For more information on the top-ranking station in Milwaukee call Harrington, Righter & Parsons.

WTMJ-TV—  
THE MILWAUKEE JOURNAL TELEVISION STATION

Represented by: Harrington, Righter & Parsons—New York, Chicago, San Francisco, Atlanta, Boston, Detroit, Los Angeles.

## TvQ

(Continued from page 30)

ers selected 106 nighttime programs on the air in October 1960, formulated a prediction of the rating for each show in December 1960, two months later. (See chart, page 28.)

Then they looked at the actual Nielsens for the same programs in December, compared these with Formula B's predictions. Result: the average rating point error was 1.8.

Following the same procedure, TvQ then tried the formula with data in

the same months—October and December one year before (1959-60 season). This time predictions were made for 116 shows. Average rating point error was 2.2.

TvQ then selected 39 programs that changed competition in the '60-'61 season. The TvQ data used in the formula were based on data available *before* the changes took place. The object was to predict ratings in a given month *after* the competition changed. In such a situation, TvQ found an average rating point error of 1.8.

There's a whole new look to television market comparisons! And the reason why is KELO-LAND TV.



# NOW 46<sup>TH</sup>

IN THE ENTIRE CBS 181-STATION LINEUP!

# NOW 52<sup>ND</sup>

AMONG ALL TOP STATIONS IN ALL MARKETS!

— in actual homes delivered!

Thanks to KELO-LAND TV's magnetic hold on its market, the Sioux Falls, S.D. market is bigger in effective population — homes delivered to the advertiser — than San Diego, Calif., Denver, Colo., Rochester, N.Y., Oklahoma City, Okla., Omaha, Neb. and scores of other CBS market cities.

CBS • ABC

(Source: Special ARB Study, March 1961, Homes reached per quarter-hour, 6 p.m. to midnight, Sun. thru Sat.)

No Campaign is a National Campaign without

# KELO<sup>tv</sup>LAND


KELO-tv SIOUX FALLS; and boosters

KDLO-tv Aberdeen, Huron, Watertown • KPLO-tv Pierre, Valentine, Chamberlain

Joe Floyd, Pres. • Evans Nord, Executive Vice Pres. & Gen. Mgr. • Larry Bentson, Vice-Pres.

Represented nationally by H-R In Minneapolis by Wayne Evans & Associates

Significantly, the predictions for both static and dynamic situations seem to achieve similar status in degree of accuracy (see chart, page 28).

Referring to the 1.8 figure, JWT's Jack Landis commented last week that it's a "reasonable record." 

## RADIO COMMERCIALS

(Continued from page 31)

Its great pitfall, of course, is the danger of misfiring. Good writing, good production, and good performance are the indispensable triplets in humorous commercials. The leading lights in these field are still Stan Freberg and Bob and Ray.

Exemplary here is Salada tea, through Cunningham & Walsh:

First Man: (Echo chamber sound effect) Take tea and see.

Second Man: You mean I can throw away my glasses? Not that I use them all the time but if I could make it out without 'em . . .

First man: Wait a minute!

Second man: . . . I'd be that much ahead.

First Man: When we say 'Take tea and see' we don't mean take tea and actually uh . . . see . . . u . . . well, all I was trying to im, was Salada tea tastes good . .

Second Man: Well, why didn't you just say that in the first place?

First Man: You can get Salada Tea at your neighborhood grocer.

Second Man: You mean I could if I had a mind to.

First man: How's that?

Second man: I'm a coffee man myself.

First Man: You mean you don't like tea?

Second Man: No.

First Man: Have you ever tried tea?

Second Man: No.

First Man: Well . . . uh . . . isn't that just a little prejudiced on your part?

Second Man: No. I just know I wouldn't like it, that's all.

First Man: You'd like Salada tea.

Second Man: I would, eh?

First Man: Oh yes. It'd be a real eye opener.

Second Man: I thought you said it wouldn't improve my vision.

First Man: Oh, here . . . listen.

(Jingle. Women's group)

You don't take it to see.

It's just a very tasty tea.

(Please turn to page 52)

**LOOK  
WHO'S  
FIRST  
IN  
GREENVILLE-SPARTANBURG-ASHEVILLE  
TELEVISION ...**

**WFBC-TV**

*\*WFBC-TV, the Giant of Southern Skies, continues to dominate the Greenville-Spartanburg-Asheville Market*

*... In Share-of-Audience with 46 (equal to the two other stations combined)*

*... In Homes Delivered with 34,900 from 9 AM-Midnight, Monday through Sunday, (over 48% more than its nearest competitor)*

*For more information call Avery-Knodel.*

## RADIO COMMERCIALS

(Continued from page 50)

Spelled S-A-L-A-D.

That spells Salada.

S-A-L-A-D.

Man's voice alone: A!

Women's group: A!

Scores of national regional advertisers have been reaping harvest from humor in recent months. Of exceptional note: Mennen, Kaiser foil, Chun King foods, Butternut coffee, Zee paper tissues, Esskay meat products, Meadow Gold ice cream, Piel's beer, Manischewitz wine.

*Air trademarks.* Usually quickies, air trademarks can be a phrase or a sound effect. Their value is in repetition. When someone coughs over organ music, can Vicks cough drops be far behind? And the tinkle of bells, to an average listener, hails Good Humor ice cream as surely as a Chinese gong hails a message from Northwest Airlines.

Other national advertisers who channel their campaigns in the trademark saturation direction are Puro-lator, Cream of Wheat and Beneficial Finance.

*Music.* The jingle, by this time, is almost synonymous with radio itself. But the pass-along quality of radio commercial music is enjoying a nationwide vogue. A best-selling album, in fact, is devoted exclusively to original radio commercial themes. Called "Madison Avenue Beat," the LP features Lester Lanin and his Waldorf orchestra, includes such broadcasting familiars as Budweiser, Lone Star beer, Ice Tea Council, Camel cigarettes, L&M cigarettes, Robert Hall clothes and Pepsi-Cola.

*Local live announcements.* A significant trend in recent months has been the increased use of local station announcers by major national advertisers. This personal endorsement technique—in the tone and language of the individual community—has attracted such advertisers as Campbell soup, Gillette, Bayer aspirin, Standard Oil, Metropolitan life insurance, International Nickel, GMAC, American Airlines, Eastern Airlines, TWA and Foreman & Clark clothes.

Although the community-level approach has been more difficult to sell agencies than the other four, the much-publicized success of International Nickel and GMAC (pioneers,

more or less) has initiated re-appraisal of more than one national radio schedule. More agencies are even toying with the idea of "suggestive copy" only, leaving the actual commercial to a local personality's imagination.

Summing up the five techniques, or categories, McCoy says that while each has its own creative approach, there is a general pervading quality linking them together: involvement.

"Whether by sound picture, humor, air trademark, music or local live announcement," he says, "the successful radio commercial today is altogether human. It involves a listener in the highly personal way that a station itself involves him in."

But the final sales effectiveness, he warns, demands that even the best commercials be used with sufficient frequency to saturate a market. "And fortunately for the mass-market advertiser," he affirms, "saturation frequency is still available in radio at rates remarkably low, when measured by results."

## TvAR

(Continued from page 33)

network programs aired during the fall 1961 season.

While Hoffman did not investigate the basic reasons for the "tilt," he *did* delve into the degree of individual market variation for similar types of shows. Here he found "frequently unbelievable" ups and downs from market to market.

For example: Both *Wagon Train* and *Gunsuoke* presumably appeal to the same people. Their national audiences are similar in size—the spread being only 3%. Yet in 13 of the top 20 markets the audience variation exceeded 20% up or down. *Wagon Train* had a 53% lower audience than *Gunsuoke* in Pittsburgh, yet had a 76% higher audience in Providence.

Again, *Surfside 6* reaches 157% more homes in New Haven-Hartford than *Thriller* but 35% fewer homes in New York. *Donna Reed* got a 96% higher audience in Cincinnati than *Dobie Gillis* but 53% less in Charlotte.

The three pairs above are examples of similar shows on different networks, so the question might arise that, somehow, the affiliates might explain the differences. However, the same pattern showed up with similar

program pairs aired on the same network.

Naturally, no research piece from a broadcast seller comes without its pitch. However, TvAR is not trying to argue that network advertising isn't desirable. What the rep is proposing is action to offset "network tilt."

The study proposes three possible courses of action: (1) Certain advertisers should re-examine their network buys and determine in a hard-headed manner whether their distribution and sales really warrant a network effort; if not, then, Mr. Advertiser, switch to spot tv. (2) Where an advertiser concentrates his entire advertising effort in one or two network shows, he can *reinforce* his reach with spot to eliminate the "tilt." (3) Where an advertiser uses a number of participating network shows, he can drop the program doing poorly in the "must" markets and divert the money saved to those spot tv markets where he needs the pressure most.

## LEE RICH

(Continued from page 35)

In this short span of time it has become the 10th largest industry in the country. It is responsible for vast numbers of jobs, for the growth of entire new industries and businesses, contributing to an important portion of our total gross national product. Furthermore, television has achieved this standing three times as quickly as the giant automobile industry. It has grown at a far more rapid pace than radio, the telephone, washing machines, toasters and, yes, even faster than indoor plumbing.

Since 1950, television penetration has grown from nine million homes to almost 49 million; over 90% of the families in the U.S. have purchased one or more tv sets. And television service has grown from approximately 60 stations in 1950 to over 450 today. There isn't a town or hamlet in this country that cannot receive a television signal today.

With this kind of a growth a certain amount of growing pains are certainly to be expected.

But television's detractors insist nevertheless, that even in this astounding short period of time, the medium should be doing greater

(Please turn to page 60)

**look who's 1st\***

**in**

## **PROVIDENCE TELEVISION WJAR-TV**

Most crowded television market in the country where the impact of WJAR-TV packs continuing market leadership.

\*Latest ARB — October 29 through November 25, 1961, rates WJAR-TV first in homes reached in every Mon.-Fri. daytime day-part classification and Mon.-Sun. evening day-part classification, delivering an average of 28% more total homes than the second station from 9 a.m. to midnight, Mon.-Sun.

25% more homes from 9 a.m. to Noon, Mon.-Fri.  
11% more homes from Noon to 6 p.m., Mon.-Fri.  
52% more homes from 6 p.m. to 10 p.m., Mon.-Sun.  
44% more homes from 10 p.m. to Midnight, Mon.-Sun.

\*Latest Neilsen Index — October 23 through November 19, 1961 — WJAR-TV is first over the second station in every day-part station share from 9 a.m. to sign-off.

118% more homes 9 a.m. to Noon, Mon.-Fri.  
42% more homes Noon to 3 p.m., Mon.-Fri.  
69% more homes 3 p.m. to 5 p.m., Mon.-Fri.  
16% more homes 5 p.m. to 7:30 p.m., Mon.-Fri.  
59% more homes 7:30 p.m. to 11 p.m., Sat. & Sun.  
50% more homes 11 p.m. to 2 a.m., Sat. & Sun.

**WJAR-TV Affiliated with WJAR Radio — NBC, ABC • Represented by Edward Petry & Co. Inc.**

\*WJAR-TV percentage of homes over second station.

# KRON is TV in SF



*San Franciscans are sold on KRON-TV*

**TOP RATINGS &  
BEST IMAGE**  
**Largest Avg. Audience**  
(ARB, NSI—Oct. '61)  
**Highest Status**  
(Institute for  
Motivational Research, 1960-61)

• S. F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •



# WASHINGTON WEEK

22 JANUARY 1962

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SPONSOR  
PUBLICATIONS INC.

**The final countdown is over, and this week the networks begin their programming cases before the FCC.**

There has been almost a hush over Washington, pending completion of this last phase of the FCC's network probe. Congressional committees have held off on radio-tv activities, and the FCC has itself marked time on such important items as network option time.

Whether or not the hearings are, themselves, conclusive in any direction, when they are concluded the **logjam will break and Washington action will begin.** The fact is that a final FCC report on programing will still be a long time away even after network witnesses have spoken their pieces and have returned to the business of running their enterprises.

Meantime, the **Congressional situation remains very much in doubt,** with the possibility and even probability of a rush of hearings on various matters of interest to broadcasters and sponsors, but with no firm dates or topics yet.

**Network regulation hearings are a certainty before both House and Senate Commerce Committees,** probably very quickly after the FCC concludes. But it also seems certain that quick and careful consideration will be given to proposed relaxations of the requirements of the political equal time Sec. 315.

**Network prepared statements are considered little more than formalities: Close attention will be given to the questions shot at the web officials and to the answers they give.**

Official Washington believes that almost everything that can be said on networks, programs, alleged sponsor control, alleged network programing monopoly, has been said.

The position of the Commissioners is, however, far from clear. There is no guarantee, and even little likelihood, that they will take stands even at the hearings, but their questions will be watched for clues.

**Two commissioners will be watched with particular attention, former chairman Frederick Ford and John S. Cross,** whose term expires at the end of June.

Ford, who voted against network option time but who is rumored to be reconsidering his position on this important topic, will be the object of much attention on this score.

Cross is openly hoping and working for reappointment. A man in that position usually tries not to disagree too openly or too widely with the beliefs of the administration in power. Observers will remember that in past hearings Cross questioned relentlessly about crime, violence and sex on tv. Thus repetition of these questions will be discussed as old hat. But he will be watched for any break in his other past position as a "moderate," namely, his believing that government intervention in programing should be avoided.

**FCC chairman Newton Minow goes on frightening the industry: in a National Press Club speech, he warned that if Congress doesn't pass legislation to force manufacture of all-channel tv sets the chances of a switch of all tv to the uhf channels will be much greater.**

Minow said we need uhf for educational tv plus an educational network, and also to permit enough stations for an equal break for ABC in all major markets. The 12 vhf channels are

*(Please turn to page 57)*

# FILM-SCOPE

22 JANUARY 1962

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SPONSOR

PUBLICATIONS INC.

The syndicator must go out and produce his own product, if the product shortage problem is to be solved. That's the opinion of Saul J. Turell of Sterling Tv.

Sterling has done quite a bit to bring short-format shows to tv and has three new series coming up: 150 five-minute Kokomo Jr. episodes, a science series, and a group of weekly specials.

Incidentally, Sterling is working out a merger with Walter Reade, independent theatrical distributor. One result would be to give Sterling tv distribution to the backlog of features handled for theatres by Reade's Continental Distributing.

CBS Films' unusual international package on CBS TV news and public affairs shows—broadcasters take just the network news shows and specials they want on a weekly basis—has made its fourth network sale.

Signing is with New Zealand Broadcasting Corporation. Three previous foreign network deals were to BBC (Britain), ABC (Australia), and TBS (Japan).

Additionally CBS Films sold seven entertainment series in New Zealand in one of the largest single program packages ever wrapped up there.

Insurance companies will sponsor Storer Programs' Men of Destiny in two cities: the show has 130 five-minute vignettes.

The two advertisers are: Hartford Insurance Group (McCann-Marschalk) daily on WHNB-TV, Hartford-New Haven, and Nationwide Insurance (Galbraith, Hoffman & Rogers) weekly on WJZ-TV, Baltimore.

Documentary shows have been picking up many of the same kinds of advertisers that used to go into dramatic anthologies.

BCG's Perspective on Greatness, for instance, is a documentary sold to Blue Cross in Seattle, Spokane, Tacoma, Yakima, Juneau, and Fairbanks—all in the states of Washington and Alaska.

Total sale reported on the series: 36 markets.

Seven Arts' new Volume III of Warner Bros. features has added four markets.

They are: WBEN-TV, Buffalo; KSD-TV, St. Louis; KHOU-TV, Houston, and WOC-TV, Davenport. Meanwhile Volume II added KHJ-TV, Los Angeles, and WTOL-TV, Toledo.

On the ratings front, Seven Arts' Rebel Without a Cause headed the Sunday night Nielsens in New York 6 January with a 21.3 average on WOR-TV, topping all three networks and local competition from 9-11 p.m.

U. S. Tele-Service has taken over the kinescope operation of Luster Associates with Betty Luster becoming a USTS v.p.

The combined force can provide, besides kines, statistical and media information on over 200 markets.



A documentary on Chicago filmed originally by Fred Niles for S&H Green Stamps, has been getting plenty of unexpected extra mileage.

The state department has picked it up as an information film on Chicago and it will be seen on **commercial networks in Great Britain**. The film has already played in South America and Germany.

And here's a parallel happening: Douglas Baker, v. p. of Van Praag, has taken five weeks' leave to direct motion pictures on Latin America for the State Department.

Screen Gems apparently likes the Cellomatic technique (it used it in its stockholder's meetings) so much it has acquired the Cellomatic Corporation.

The technique is used by tv stations, networks, and producers, and has extensive other audio-visual use.

The acquisition is **one of a series of diversification moves** by Screen Gems over the past few years. The others were commercials producer Elliot, Unger & Elliot; research subsidiary Audience Studies, and station and production interests in Canada and Puerto Rico.

**MGM-TV now has 12 series in various stages of production, more than that studio has ever had before.**

On the air and in production are Cain's Hundred, Dr. Kildare, Father of the Bride, and National Velvet. Three pilots being finished up and Johnny Dollar, The Search, and The Eleventh Hour. Two new shows beginning filming are 333 Montgomery and Hercule Poirot. Others starting filming are The Human Comedy and Andy Hardy. **MGM also has a British co-production with BBC, Zero One.**

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## **WASHINGTON WEEK**

*(Continued from page 55.)*

not enough, he said. The all-channel legislation will permit uhf to compete with vhf, but **without it the necessity would arise to give urgent consideration to an all-uhf system.**

That was his reasoning, and in view of past refusal of Congress to pass such legislation, the speech was indeed threatening. **Some Congressmen doubt the constitutionality of such a directive to set manufacturers,** though Minow said he believed the idea to be perfectly legal.

There is no doubt that in view of this strong statement, Senate and House Commerce Committees will really try to push the proposed measure. However, Congress as a whole must be considered, and constitutional reservations might persist. At one time, both House and Senate Commerce Committees were pushing for Congressional passage of a bill to eliminate excise taxes on all-channel sets.

The House Ways and Means Committee, which has jurisdiction over tax matters and which was told this was a way to equalize cost of all-channel with the cheaper vhf-only sets, turned a completely deaf ear. Officially, no action was taken at all. Off the record, the members said they doubted they had the power to pass what might be considered **tax legislation discriminatory as between competing products.**

This sort of thinking is the same, but much magnified, in the case of a bill aiming to tell manufacturers what they can produce and sell.

# SPONSOR HEARS

22 JANUARY 1962

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SPONSOR

PUBLICATIONS INC

Hard to take, because of the sheer brevity of the account's current stand, is the report that Shell is mulling the idea of swinging that bulk end of the budget from Ogilvy, Benson & Mather to Kenyon & Eckhardt.

K&E's present role for Shell is the administration of the institutional side.

According to David Ogilvy's own admission (see 21 November 1960 SPONSOR-SCOPE), OBM took the then \$11-12-million chunk away from JWT on strictly a fee basis. The institutional end runs somewhat over \$1 million.

To dissuade him from accepting an offer from a station group ABC TV may be doing more than make Julius Barnathan president of the network's o&o tv's.

The other plum would be authority over the division which handles spot sales for these o&o tv stations.

AT&T (Ayer) is apparently not taking any chances of being left out in the cold next season in its quest for a mass-appeal alternate week half-hour program.

It's already placed an order with CBS TV.

Last year AT&T had its eye on *Icabod* (for the purpose of selling long distance calls), but its order came in too late.

Y&R appears to be bent on building up the stature and, in a way, the autonomy of the agency's tv department head.

The present incumbent, Bud Barry, is being showered with more and more upper-crust recognition. The latest: being named a member of the board of directors.

Time was when the department was the satrapy of Tony Geoghegan, media mastermind, who's now an executive v.p. and chairman of the plans board.

The media manager for a group of brands in a giant grocery account is reported to have had it.


Regarded as one of the most competent men in his field, the executive's exit will have been due strictly to conflict with the corporate program director over the rights of brand autonomy in the selection and purchasing of tv network participations.

This clash between the corporate, or umbrella, view and brand individualists, who want to operate with their own tv dollars in their own way, has been fermenting for some time within the organization.

A highly placed executive, who joined the company not so long ago, put a quietus on this tug-of-war—for the time being, at least—by ruling in favor of the corporate view. This involves the retention by the corporate side of the huge chunk of volume and other discounts accruing from omnibus brand buying control.

There have been several versions of how Chevrolet wound up with Bonanza, but those closely identified with the show outside of GM give the credit to Edward N. Cole, who was recently promoted from v.p.-gen. mgr. of the Chevrolet division to the GM corporate staff.

As the story goes, when the network tv plans for the 1961-62 season were submitted to Cole he told the meeting: "I've got some of my own. Let's buy Bonanza for Sunday night. I think it's the best show on the air."



**DOUBLE  
CIRCLE**

**OF  
PROTECTION**

THREE SHOTS FROM  
A SHOOTING SCRIPT:

"CAMERA MOVES UP  
AND OVER JAR AND  
LID SO WE LOOK  
DIRECTLY DOWN ON  
THEM FROM OVERHEAD  
AND SEE THEM AS  
TWO CIRCLES. SUPER:  
'DOUBLE CIRCLE OF  
PROTECTION.'

# FILM does the unusual!

Note the technic shown here. The producer calls it "live action." Actually, it's a combination of camera movement and a controlled light beam (or beams) of any size or shape. In this case, single circles. Plus optical printing.

Result: a highly effective commercial, one with striking sales impact.

In fact, film offers many technics to produce the kind of commercials you want, the way you want them—and when!

What's more, film gives you the convenience, coverage and penetration of multiple markets that today's total selling requires.

For more information, write  
Motion Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N.Y.

*East Coast Division*  
342 Madison Avenue  
New York 17, N.Y.

*Midwest Division*  
130 East Randolph Drive  
Chicago 1, Ill.

*West Coast Division*  
6706 Sonto Monico Blvd.  
Hollywood 38, Calif.

or **W. J. German, Inc.**

Agents for the sale and distribution  
of Eastman Professional Motion  
Picture Films, Fort Lee, N.J., Chicago,  
Ill., Hollywood, Calif.

**ADVERTISER:**

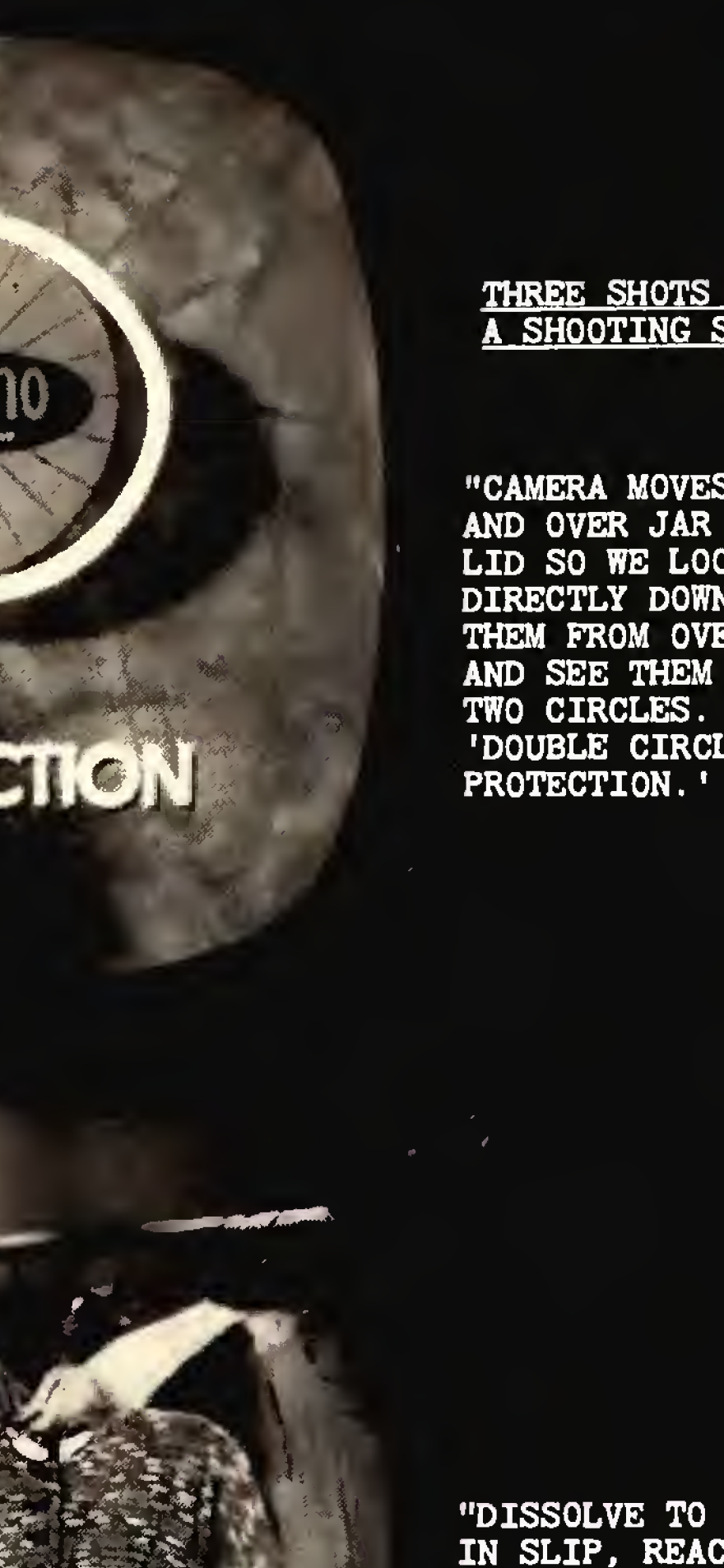
**Odorono**

**AGENCY:**

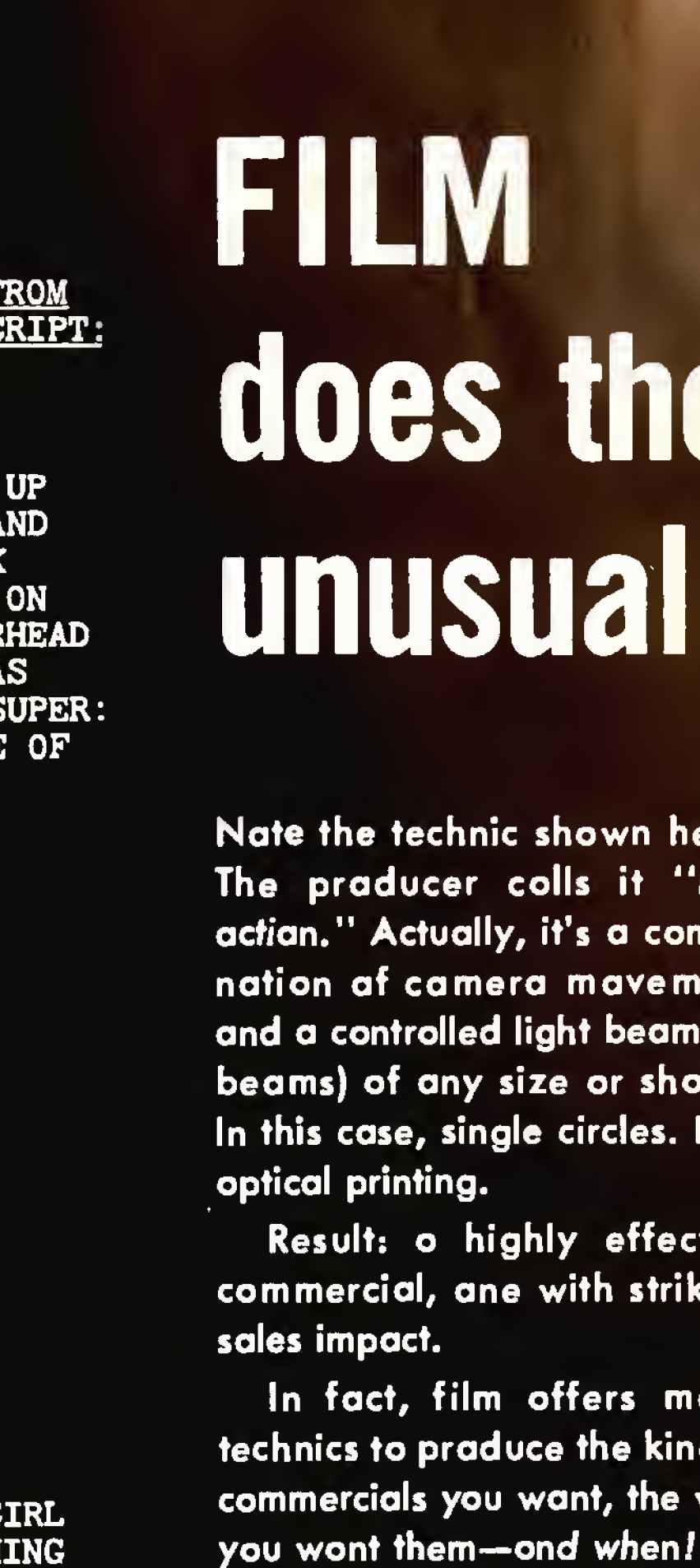
**Ellington & Company, Inc.**

**PRODUCER:**

**Gray-O'Reilly Studio**



"DISSOLVE TO GIRL  
IN SLIP, REACHING  
AS IN FIRST SCENE.  
FLOAT IN ONE WHITE  
CIRCLE OUTLINE  
WHICH MOVES IN SYNC.  
WITH AUDIO.



"HOLD CIRCLE AND  
DISSOLVE TO GIRL  
AT TABLE AS IN  
SECOND SCENE. FLOAT  
IN SECOND CIRCLE.  
NOW BOTH CIRCLES  
MOVE IN SYNC. WITH  
AUDIO."

(Continued from page 52)

things than it is doing. So, let's dispense with discussions of *quantity* for a moment and talk about *quality*.

To begin with, consider the demands that are made—day after day after day—on its quality, whatever that may be.

These 150 stations we mentioned broadcast 18 to 20 hours per day, seven days a week, 52 weeks a year, year in and year out. This amounts, gentlemen, to approximately 10 billion words being broadcast annually. That's more verbiage than *all the plays, all the novels, all the magazines* produced since the invention of the printing press in the 15th Century.

Television is the hungriest monster that ever devoured script. A successful play can enjoy an extended run on Broadway and then get still more mileage by means of road companies. A new movie travels the circuit of theaters over a period of months and sometimes years. A novel can be on the best seller lists week after week. But what happens to a good television offering? It is seen once—or

perhaps twice—and then is laid to rest in a vault.

I'm sure you will agree, there is no other medium of communication that exists solely on its ability to present new offerings so frequently with every passing hour.

I feel, gentlemen, that this is something to bear in mind when we're inclined to agree that television is a "vast intellectual wasteland." There's one inexorable force, remember, a relentless taskmaster which dominates it completely—namely the *clock*. Because of that tyrant, it might be more fitting to call television "*an intellectual haste-land*."

Not only must more ideas, more plots, more dialogue, more information be turned out than ever before in history, but they must be turned out in record time. There's practically no time to let new concepts season: to put promising formats aside and let them be improved upon; no time to nourish embryonic masterpieces to fruition; and no time to develop—over long years—the creative talents who must provide the television scripts demanded every moment of the day.

With every tick of that clock a deadline comes due, perfected or not, that script must be produced.

I can assure you that we would be happy to relax the pace. But 150 million Americans have gotten a taste of television fare and they're demanding more with every move of that second-hand.

I'm pointing these things out because no evaluation of television's *quality* can be accurate if they aren't taken into consideration.

But let's move now to a more analytical appraisal of its standards.

We're all familiar with the trend lines that are used to show quantitative things—how many people are watching, how much is spent on advertising and the like. Let's imagine that the same method is used to indicate quality.

Now I learned a long time ago that two points are necessary to establish a straight line. Consequently, I don't think the direction that television is taking can be determined without using two points—known as the *past* and the *present*.

Come back with me to the so-called "golden age of television" and look at a network program log for November, 1950: *This is Show Business, Celebrity Time, Arthur Murray Party, Take a Chance, Talent Scouts, Lights Out, Can You Top This?, Roller Derby, Captain Video, Wrestling, Break the Bank, Blind Date.*

Sure, there were also the *Philco-Goodyear Playhouse, Kraft Theatre, Studio One*, and *Your Show of Shows*. But when anyone is tempted to refer to these programs as a part of "television's renaissance," it might be a good idea for him to check the reviews of these programs on the "day after."

Contrast this with the development of programming today:—*CBS Reports, NBC's Project 20, the White Paper series and Close-Up series*; the weekly drama and musical programs presented by the Du Pont Co. and the Aluminum Corp. of America; the "special programs" being presented by Westinghouse, City Service Corp. Hallmark greeting cards, and other companies throughout the country; weekly news analysis in prime evening time as well as the so-called Sunday ghetto period, daily newscasts throughout the day, weekly dramatic programs of enviable character.

(Please turn to page 62)

Reserve Now for NAB Convention  
April 1-4, 1962—Chicago, Illinois

## ESSEX INN

Michigan Ave. at 8th St. Across from Conrad Hilton  
Chicago—WE 9-2800—TWX-CG82

- Closest motel to all convention centers, commercial and shopping areas, theatres, museums, art centers, and concert halls.
- Free motel parking, in-and-out privileges.
- Heated swimming pool.
- Free TV, radio, ice cubes, wake-up coffee.
- Complete group meeting facilities for up to 500 persons.
- 24-hour switchboard, valet and room service.



All credit cards honored; member of AAA, Best Western Motels. Reservations Quality Courts. Write now for reservations, Dept. 24.

Airport limousines stop at our door.

YOUR HEADQUARTERS FOR BUSINESS AND PLEASURE

when is a threesome not a crowd?



LANSING

BATTLE  
CREEK

JACKSON

When the three are an astute national advertiser, WILX-TV and its new exclusive national representative YOUNG-TV—now teamed together to *sell* in the fast growing highly industrial Central Michigan market.

. . . and again three is *not* a crowd when that market is the three lively Golden Triangle cities of Lansing, Jackson and Battle Creek—all saturated with WILX-TV's city grade signal.

For more information about this exciting threesome, call the man from YOUNG-TV.

THE GOLDEN TRIANGLE STATION

**WILX-TV** CHANNEL 10

Lansing, Michigan

EDWARD E. WILSON, *President*  
WILLIAM J. HART, *General Manager*  
ROY BROWN, *National Sales Manager*



**YOUNG-TV**

3 East 54th Street, New York 22, N. Y., PLaza 1-4848

Chicago • St. Louis • Los Angeles • San Francisco  
Detroit • Atlanta • Dallas • Boston

**LEE RICH**

(Continued from page 60)

as well as adaptation of old masterpieces: nature programs, art, science, political debates and historical analyses. These are but a few of the long roster of informative educational programs available for all of the viewing public.

There are also, of course, the popular situation comedies, action-adventure, music and game shows, cartoons and other staples of the entertainment industry. Certainly, these are not literary masterpieces that will live forever, but neither is every book that is published or every movie or play that is produced. They represent basic entertainment values to be considered as a part of the total television choice. Some of it is bad. None, in my opinion, is deliberately harmful.

Someone once said, as well as I can remember, that the rung of a ladder was never meant to stand upon; it was only meant to support one's foot until he could put the other a bit higher. The present level of television was never intended as the level at which we must remain. But we can use it—we can use the lessons we've learned and the experience we've gained—to support us for that next move up the ladder. I admit that where we *are* is important. But so is where we are *going*. And I honestly believe that a comparison of television-past with television-present indicates *direction* is right.

Now let's see what can be done about taking that "next step." At this time I'd like to point out some-

thing that all of us concerned with television—that is, the government, the public in general, and the television industry and those who use it—may forget on occasion. *And that is the fact that our aims, our objectives are not the same.*

But this difference of individual aims is basic, not only to our industry, but to the entire system of government under which we live. It was so fundamental to the concepts of those who founded this country, that it influenced practically every phase of the constitution they created.

This philosophy of checks and balances, of the pursuit of different objectives is nothing new—and it's put to good use every day in this country. To illustrate:

A typical business in any field is usually a matter of management, employees, customers, and suppliers. Strictly speaking none of these have the same objectives. Management is seeking to maximize profits; the fellow operating the machine on a piece-rate is interested in turning out more parts so his pay will be higher; the supplier wants his goods to be used in this process; and the customer wants a product that will serve *his* needs. Are these people wrong for wanting to achieve these things? Not at all. And the most effective operation will probably be the one in which this difference of objectives is capitalized upon.

It is only when one group is allowed to realize its own objectives completely—to the exclusion of the others—that trouble results.

The same thing applies to televi-

sion. Companies with products to sell hope that television will enhance their means of doing so; the public wants to be informed and entertained; the government wants the rights of all concerned to be preserved. And each of these has a right to pursue his own objectives: the advertiser to seek customers, if he intends to stay in business; the viewer to seek the best tv fare, regardless of whether he defines that to be a western or Shakespeare; and the government to protect its citizens.

My point is that none of these should be penalized because he is seeking a different set of aims. The task before us is not to eradicate the differences, but the wide divergence. When they run completely contrary to each other there is a problem.

What we're really seeking—all of us—is a balanced achievement of our goals. In one sentence, we hope to make the best possible television fare profitable and in the interests of the entire community.

Now, just one last word about the sensitivities that some of us may have developed. There's an old saying to the effect that every man has two businesses—his own and show business. Actually, this applies to many fields. Practically everyone today has something to say about television, no matter what his own calling may be. But that's alright: the same thing has been true in politics. No matter what a man's job happens to be, he makes politics and government his own concern.

And that's very much as it should be, in television as in government. ▀

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IN THE RICH ROCHESTER N. Y. MARKET  
THERE ARE ONLY **2** TELEVISION STATIONS...

# WROC-TV is No. 1

CLEARLY THE DOMINANT STATION

*Here's why!*

WROC-TV DELIVERS...



- THE MOST HOMES
- AVERAGE 1/4-HOUR
- 9 A.M. TO MIDNIGHT
- 7 DAYS A WEEK

**WROC-TV.. AVERAGES 53.3% OF TV HOMES**  
**STATION B.. AVERAGES 46.7% OF TV HOMES**

*Plus* WROC-TV carries the FIRST 9 Top Shows:

	SHOW	RATING	
No. 1	Sing Along with Mitch	45.25	Channel 5
No. 2	The Price Is Right	43.0	Channel 5
No. 3	Dr. Kildare	40.5	Channel 5
No. 4	Walt Disney's World	40.25	Channel 5
No. 5	Perry Como	39.75	Channel 5
No. 6	Dick Powell	38.25	Channel 5
No. 7	Bonanza	36.75	Channel 5
No. 8	Saturday Night at the Movies	36.0	Channel 5
No. 9	Hazel	35.0	Channel 5
No. 10	Checkmate	34.0	Station B

November, 1961 ARB

# WROC

Formerly WVET-  
Rochester, N. Y.

# TV CHANNEL 5

Basic NBC  
ABC Affiliate

Represented by EDWARD PETRY & CO., Inc.

# SPONSOR WEEK WRAP-UP

## Ratings claims

(Continued from page 10, col. 2)

the fourth quarter, NBC and CBS have been neck-and-neck (average weekly audience, 7:30-11 p.m.), with a 1% lead for the former's 19.0 average over the latter's 18.9. But

ABC's 15.5 average is 23% behind, maintains NBC.

The NBC memo, dated 11 January, also complains that promotional misuse of valid research materials "can only tend to lower the credibility" of data which the industry accepts if used properly.

**MUNCHING STRAWBERRIES**—Florida beauty queens joined in an all-day outing hosted by farm director Frank Johnson, WFLA-TV, Tampa, to stress the importance of farming to the area



**CARE, COURTESY, CONCENTRATION** theme won WBT, Charlotte, the State Motor Club's Award. Gov. Terry Sanford (r) presents it to managing director Paul Marion



**NEWS ALERT** system in Bakersfield, Cal., informs listeners when to switch on their car radios for newscasts on KWAC. Studio switch flashes a 300-watt bulb on billboards.

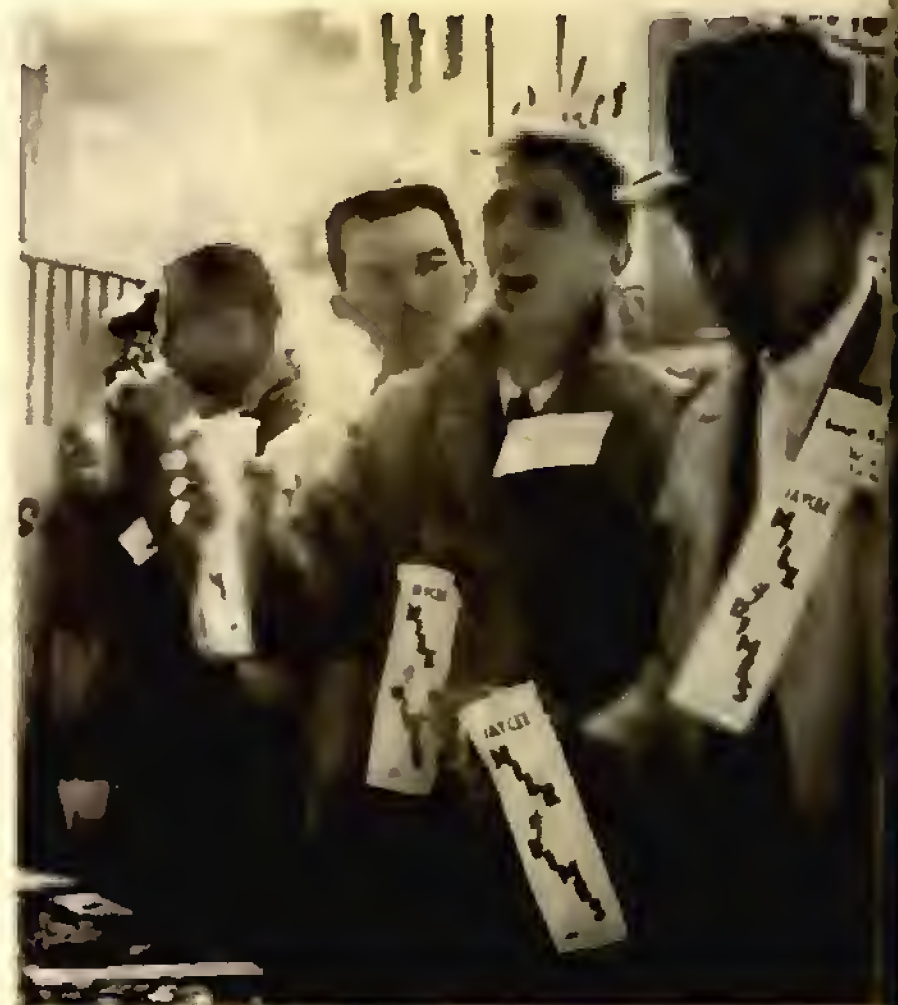


## Advertisers

The first step in Keyes, Madden & Jones' plans for Belair, the Brown & Williamson menthol cigarette which it recently got from Ted Bates, is the inclusion of the brand in the Raleigh coupon program.

The shift to KM&J of the \$6.5 million account was brought about, according to B&W ad v.p. John W. Burgard, "because of the intimate tie-in of Belair and Raleigh promotion plans.

The new Belair campaign will get heavy support on NBC daytime tv and ABC TV nighttime.



**MUSIC MEN** of WINN, Louisville, manned the busiest corner to help in the Jay Cee's "Mile of Dimes" campaign. D.j.'s are (l to r) Joe Fletcher, Bill Buckner, Mark Ford, Jerry Thomas, and program dir. Gene Snyder



**RENEWAL**—Don Overbeck, branch mgr. of Sinclair Refining, re-signs for 'Johnny Sauer's Hi Signs in Sports' on WING, Dayton. Looking on (l to r): Don Sailors, v.p., sales mgr.; Bob Melberth, acct. exec.; Sauer, sports dir.



To aid retailers in planning more efficient use of shelf space, Campbell Soup is making available a program called "Space Management in the Modern Supermarket."

Available through Campbell salesmen, the program includes a personalized space-allocation plan, a markup and shelf space guide calculator, and a booklet providing instructions for using the calculator.

The calculator covers any of 32 product groups, applicable for the retailer based on his own sales per week and length of shelf space used. The markup calculator determines unit selling price, taking into account cost per case, number of

items, and a choice of markup percentage on cost or selling price.

A new film on bait advertising, entitled "Too Good to be True," has been released by the Assn. of Better Business Bureaus.

The third in the BBB consumer education series, the film is the first one being made available for sale to business. The motive: to give responsible business a vehicle to help promote self-regulation and consumer enlightenment.

Bud Collyer and a large professional cast, dramatize a variety of "bait and switch" situations in the 20-minute color film. Cost per print,

according to BBB, is \$200.

An expanded 1962 advertising expenditure for Dr. Scholl's foot comfort remedies will include, for the first time, a network tv schedule.

Beginning in April, Dr. Scholl's will be on ABC TV with five minutes a week in daytime shows aimed at women. Schedules will be intensified during annual Foot Comfort Week, from 23-30 June.

The agency is Donahue & Coe.

Other campaigns: Lanolin Plus will use its network tv schedules and saturation spots to introduce "Shadow Plus," a five-color pressed powder



**COLONELS OF THE YEAR** at Peters, Griffin, Woodward are Arnold Knippenberg for tv and his radio counterpart, George Adkisson. Gathered for the presentation are (l to r) Bill Tynan, tv sales v.p.; Knippenberg; John Cory, v.p.; Adkisson, and Art Bagge, midwest radio v.p. The pair got scrolls

**HAPPY ANNIVERSARY**—Newscaster Bob DeHaven of WCCO, Minneapolis-St. Paul, interviews Butter-Nut Foods executives on the firm's 15th anniversary as a sponsor. Seen here (l to r) are Charles Harding II, marketing mgr., Robert Cords, advertising mgr., and Robert Murphy, district sales mgr.

**REP APPOINTMENT**—William J. Hart, general manager of WILX-TV, Lansing, Mich., reads over the contract appointing Young TV national sales rep. Looking on (l to r) are: James F. O'Grady, Young exec v.p., Adam Young, pres. of the rep firm, and Roy Brown (standing), national sales mgr. of the Lansing station



eye shadow compact, and "Powder Plus," a newly-designed compact of sheer make-up for dry skin . . . Revere Ware cooking utensils enters daytime tv on 31 January via a 17-week buy of minute participations on NBC TV's "Today" show.

**Reorganization:** The tire division of **United States Rubber** has been re-named the U.S. Rubber Tire Company with Perce C. Rowe, formerly group executive, appointed president of the new company. G. Raymond Cuthbertson was named vice president for production and development and Herbert D. Smith, vice president for marketing.

**PEOPLE ON THE MOVE:** **Robert L. Eskridge** to director of advertising and promotion at the Ralston division of Ralston Purina Co. . . . **William F. Murphy, Jr.**, general sales manager of Schick Safety Razor, to vice president in charge of sales . . . **George E. Hodge** to division sales manager of United States Tobacco's northern Ohio division . . . **Dr. Desmond M. C. Reilly** to advertising manager of the Organics division of Olin Mathieson . . . **Alan M. Pottasch** to vice president in charge of marketing services for Pepsi-Cola International . . . **Ernest S. Lang** to marketing director at Ovaltine Food Products.

## Agencies

The new account on the Chicago agency scene, **J. Nelson Prewitt's Matey bubble bath**, seems to be making the rounds on Michigan Avenue.

Having switched the \$3 million account from Hanford & Greenfield, Rochester, to Arthur Meyerhoff around the first of January, Matey is now moving to **John W. Shaw**, effective 1 February. Reportedly policy differences shortened the stay at Meyerhoff.

**Agency appointments:** Cream of Wheat (\$1.5 million) to **Ted Bates** from BBDO, Minneapolis, effective 1 April . . . Kimberly-Clark de Mexico to **Kenyon & Eckhardt de Mexico**

. . . **WSBA, Harrisburg**, and **WARM, Scranton-Wilkes-Barre**, to **Harrington, Walker & Strickland** . . . **Eclipse Food Products Corp.** to **Creamer, Trowbridge & Case** . . . **Greetings Unlimited, St. Paul**, (\$800,000) to **Mohr & Eicoff, Chicago**, from **Bozell & Jacobs**. Account will enter tv for the first time this February . . . **Mount Royal Colour & Varnish, Ltd.**, to **Donahue & Coe., Canada** . . . **Fashion Frocks, Cincinnati**, to **North Advertising** . . . **Danfoods division of East Asiatic Company** to **Wade Advertising** . . . **Lyon Van & Storage Co.** (\$250,000) to **The McCarty Company, Los Angeles** . . . **Electric Autolite** (\$2.5 million) to **Aitkin-Kynett**, from BBDO.

**Acquisition:** **Roland D. Ptak** has acquired all 15,000 shares of **Ptak & Richter** agency stock from the **Phillips-Ramsey Company** of San Diego. The firm's name will be changed to **Roland D. Ptak Agency, Advertising and Public Relations**.

**Termination:** **S. S. Kresge Company** and **MacManus, John & Adams** have ended a seven-year association during which the agency worked on special assignments, including Christmas tv shows. Kresge will concentrate on local advertising in 1962, handled through the company's advertising department.

**Name change:** **D. A. Dowden Advertising & Public Relations** has changed its title to **Dowden & Solovitz**.

**Kudos:** **William W. Neal**, president of **Liller, Neal, Battle & Lindsey**, has been named recipient of the Atlanta Advertising Club's annual Silver Medal Award for "distinguished service in the field of advertising . . . **Katzif-George-Wemhoener Advertising Company, St. Louis**, was selected by the Peoria, Illinois, Advertising and Selling Club to judge their 1961 advertising awards competition . . . **Leonard Stein**, president of his own agency for the past seven years, was elected president of the League of Advertising Agencies, succeeding **Nat Kameny** of **Kameny Associates**.

**New quarters:** **Seelig & Company, St. Louis**, has joined the march of many agencies to suburban shopping centers where plenty of free parking space is available for employees and media representatives. The address: 8515 Delmar Boulevard.

**New v.p.'s:** **Eugene A. Petrillo** and **Daniel M. Burns** at **William Esty** . . . **James E. Horn** and **Donald A. Campbell** at **Meldrum and Fewsmith** . . . **John R. McCarthy** at **Fuller & Smith & Ross** . . . **M. E. Thompson** at **Jones, Brakeley & Rockwell** . . . **Murray Hy-sen** at **Geyer, Morey, Madden & Ballard** . . . **F. Joseph Egles** and **Art Poretz** at **Mogul Williams & Saylor** . . . **Richard B. Best** at **William Hart Adler**.

**PEOPLE ON THE MOVE:** **Robert T. Crane** to account executive at **McCann-Erickson** . . . **Edward G. White** to account executive at **Henry J. Kaufman & Associates** . . . **Spencer Greason, Jr.** to merchandising supervisor on the **Cluett-Peabody** account at **Lennen & Newell** . . . **Kerry Sheeran** to account supervisor at **Doyle Dane Bernbach** . . . **Willard C. Wheeler** to head of special studies, marketing problems and economic trends at **Chirurg & Cairns** . . . **Walter W. Selover** to account supervisor and **Thomas R. Chick** to general account executive at **Campbell-Ewald** . . . **Malcolm Lund** to account manager at **Knox Reeves** . . . **Martin Ryan** to director of market planning at **North** . . . **Werner Wolff** to manager of the radio-tv business department at **Post & Morr** . . . **Wallace J. Ehrlich** to account supervisor at **MacManus, John & Adams** . . . **Don Cole** to account supervisor at **BBDO, Canada** . . . **Bob Seitzer** to account executive at **Holland Advertising**.

## Associations

**Harold S. Meden** has been named secretary-treasurer of **Broadcasters' Promotion Assn.**

A partner in the sales development agency of **Franznick-Meden**, **Meden** has established national headquarters for all BPA 1962 business at 145 East 49 Street, New York.

Its the first time that BPA has had full-time facilities available to members.

**Nominations are now being invited for the Advertising Hall of Fame for 1962.**

Sponsored by the Advertising Federation of America, the Hall of Fame honors leaders of advertising who have contributed to its growth and stature as a profession. Nominees must have been deceased at least two years.

Chairman of the committee of judges responsible for electing candidates is Charles C. Green, managing director of the Advertising Club of New York.

## TV Stations

Television set sales, now at the rate of 6 million per year, should and can be up around 10 million, challenged Edward R. Taylor, president of Motorola Consumer Products.

Speaking before the National Appliance & Radio-TV Dealers of America, Taylor tagged the trouble with the tv market scene as a swing to low-end merchandise, to the sale of table models and portables instead of the more profitable console models, marketing methods turning to price and gimmick selling, leader merchandising, and price cutting.

Only 15.1% of families who own a tv set own two or more, he said, whereas 17.1% who own an automobile, own two or more. Radio sales average 3.7 units per family.

The television marketing industry must convince the consumer of the convenience and luxury of having a

### TV FILM SALES EXECUTIVE

Major TV Film Syndication Company seeks top-level SALES EXECUTIVE for challenging position in New York headquarters. Excellent remuneration, plus incentives. All replies will be treated in strict confidence. Box no: 306.

second set, stated Taylor, to raise sales from their current static level.

**ARB is doubling the number of sample homes and electronic units in the metropolitan New York Arbitron sample.**

The cost increase of the expansion to 400 units will be absorbed by ARB itself, according to director James W. Seiler.

The new sample will proportionately cover all of the recently defined 17-county consolidated N.Y. area. Completion of the program is expected to require a year or more, although it's now underway on a priority basis.

**Sports Sale: KDKA, Pittsburgh, has lined up its list of sponsors for the Pittsburgh Pirates games, which the station will carry for the sixth consecutive year. Returning advertisers are the Pittsburgh Brewing Co. and Atlantic Refining. Newcomer is the Mellon Bank.**

**Kudos:** The Alameda Junior Chamber of Commerce honored **KRON-TV, San Francisco** with its community service award for filming and programming the Annual Alameda Regatta . . . **Jack Burney**, research manager of the Jefferson Standard Broadcasting has been selected chairman of the statistical committee of the Charlotte Chamber of Commerce.

**PEOPLE ON THE MOVE:** **Robert L. Owens** to national sales manager of the North Dakota Broadcasting Company and its five o&o's . . . **Terry P. Mason** to general manager of **KMSO-TV, Missoula, Montana** . . . **Stan Doyle** to promotions manager at **WPTV, Palm Beach** . . . **Norman E. Walt, Jr.**, to vice president and general manager of **WCBS-TV, New York** . . . **Michael A. Byrne** to promotion manager at **WOW-TV, Omaha** . . . **Alden Murray**, for the past nine years at **WRC-TV, Washington, D.C.**, opens a business and personal management office in Chevy Chase . . . **Jerome Bess** to division director of the **CKLW** stations in **Detroit** . . . **James W. Frey** to general sales man-

ager of the Wisconsin Valley Television Corp. . . . **William Allyn** to the sales executive staff at **WFGA-TV, Jacksonville** . . . **Russell W. McCorkle** to director of management development at **WBC** . . . **Dean H. Woodring** to local sales representative at **KGW-TV, Portland** . . . **Ed Eubanks** to the sales staff of **WSOC-TV, Charlotte, N.C.** . . . **Peter S. Good** to national sales manager of **WWJ-TV, Detroit** . . . **Lawrence Whitney** to local manager of **WFLA-TV, St. Petersburg-Tampa** . . . **William D. Walsh** to the sales staff at **WNAC-TV, Boston**.

## Radio Stations

**NAB has set the theme for National Radio Month. It's "Radio . . . the Sound Citizen."**

The 1962 observance, which gets underway in May, will highlight individual station's contributions to the American way of life via programming and off-the-air public service.

Scott-Textor Productions of New York will produce a series of musical announcements.

**It is the general programmed station, rather than those which appeal to only narrow segments of the population, which make the best advertising buy, according to Larry Haeg, general manager of WCCO, Minneapolis-St. Paul.**

He told the Broadcast Advertising Club of Chicago that at least half the radio stations in the country are "nothing more than licensed jukeboxes, whose managements' chief concern is oscillating constantly between the fast rating and the fast buck."

But the discerning advertiser has enough stations at his disposal to effectively blanket the entire country and any segment of it, he said.

Haeg attributed the success of WCCO to its versatile programming and its complete divorcement from its sister tv station.

**Ideas at Work: KXOL, Fort Worth, ran a promotion with international overtones. In connection with the playing of Jimmy Dean's record**

"Dear Ivan," the station invited listeners to write their own "Dear Ivan" letters and mail them in. The best letter was recorded and forwarded to the state department and Radio Free Europe and the lucky writer got \$50 . . . **WXYZ**, Detroit, has brought to a close a three-month "Bowling Mystery Voice Contest." The winner—Jean Pittman. She got round-trip tickets to Florida for guessing the names of famous personalities . . . During Ladies Day at **WHEB**, Portsmouth, N.H., the wives of the station's d.j.'s took over for their spouses. Not only was public response terrific, according to the station, but not one family argument was noted during the entire broadcast period . . . **WSB**, Atlanta, makes good use of the thousands of items sent in by listeners in an almost constant flow of different contests. The station reserves useful items for various charities—for example, hundreds of Christmas tree ornaments which didn't win prizes, were gathered and sent to the Methodist Children's Home in Decatur . . . **KMOX**, St. Louis, broadcasts direct from the weather bureau, an aircraft weather forecast for planes in the area.

**PEOPLE ON THE MOVE:** Aaron L. Osipow to account executive at WAAT, Trenton . . . George Collie to vice president at Southwest States, parent company of the Trigg-Vaughn stations . . . Arthur M. Tolchin, formerly vice president and director of WMGM, New York, to assistant to the president of Loew's Theatres, Inc. . . . Dick Wall to account executive at KCMO, Kansas City . . . George Pleasants to general manager of WEAV, Plattsburgh . . . Maurice J. Condon to general manager at WDOK, Cleveland . . . Paul R. Litt and James Jordan to the sales staff at WBKB, Chicago . . . Wayne Decker to general sales manager at KYNO, Fresno . . . Mrs. Jessie O. Burke to sales service manager at WVMC, Mt. Carmel . . . William Berry to account executive at KAYO, Seattle . . . Rex Miller to local sales manager and Al C. Gaylor to sales promotion and public affairs director at KOMA,

Oklahoma City . . . Richard Bremkamp, Jr., to the sales staff at WWJ, Detroit . . . Harold E. Graves to general manager at WENE, Binghamton.

**Happy birthday:** **KXO**, El Centro, Cal., celebrates its 35th anniversary on 27 January . . . The 27th anniversary of **WEAV**, Plattsburgh, N.Y. is 3 February.

**Kudos:** Sam B. Schneider, central division radio sales manager of Crosley Broadcasting Corp., has been named chairman of a committee to promote the first "National Salesmen's Week" in Chicago, sponsored by the Sales-Marketing Executives Club . . . The 1962 distinguished service award for business has been presented to William R. Cady, Jr., president and general manager of radio stations KADY and KADI by the St. Louis Junior Chamber of Commerce.

## Networks

Robert W. Sarnoff, chairman of the Board, and Robert E. Kintner, president, released the 35th anniversary year-end review of NBC's 1961 activities.

In addition to a healthy financial picture, with profits recorded the highest in NBC's history, the report pointed to:

- 1,670 hours of colorcasting, a 62% rise over 1960.
- 245 different advertisers on the tv network.
- NBC radio accounted for nearly 40% of the total time sold on all four networks.
- Sales by International Enterprises to 54 countries.
- News bureaus opened in Ottawa, Central Africa, Rio de Janeiro and Buenos Aires.
- General Motors became the first automobile sponsor to invest in a heavy daytime tv schedule.

**Programing note:** "The Clear Horizon" returns to **CBS TV** daytime on 26 February from 11:30-11:55 a.m., replacing "Your Surprise Package."

**Program sales:** Picking up the tab for this year's **Emmy Awards** broadcast (NBC TV, 22 May, 10-11:30 p.m.) are Joseph Schlitz Brewing Co. (Leo Burnett), U.S. Time Corp. (Warwick & Legler) and Procter & Gamble (Grey) . . . **NBC TV** has sold participations in the "Jack Paar Show" to the Kitchens of Sara Lee.

**Kudos:** NBC has been selected by the Awards Committee of the Arnold Air Society as the recipient of the Hoyt S. Vandenberg Award for 1961 for "outstanding contributions to aerospace power for national security" . . . Oliver Treyz, ABC president, was appointed a co-chairman of the 1962 Advertising, Publishing and Entertainment Lunch-O-Ree of the Boy Scouts of America.

## Representatives

Adam Young, president of the station rep firm, suggested in a letter to the NAB that lyrics of popular songs be carefully scrutinized by the Code Committee to guard against suggestive and allusive matter.

Acting in his capacity as chairman of the Radio Trade Practices Committee of the SRA, Young said that although few songs contain outright vulgarity, some contain sufficient double meanings to become quite meaningful to the impressionable, curious mind of a youngster.

**Rep appointments:** WEAT-TV and radio, West Palm Beach and WINQ, Tampa, to The **Bolling Company** for national sales. The West Palm Beach stations came from Weed & Co. and Tampa from Robert Eastman. . . . The New York Herald Tribune radio o&o's (WFYI, Garden City, WGHQ, Kingston-Saugerties, WVIP, Mt. Kisco and WVOX, New Rochelle) to **Kettell-Carter** for New England sales. The network retains Venard, Rintoul & McConnell as national reps.

**PEOPLE ON THE MOVE:** Bernard (Bud) Hirsch to the sales staff of CBS Television Stations National Sales.

## Station Transactions

Frank Sinatra and Danny Kaye, principals of Seattle, Portland, Spokane Radio, have bought KNAK, Salt Lake City for \$450,000, subject to FCC approval.

Sellers are the Granite District Radio Broadcasting Company and the transaction was brokered by Hamilton-Landis & Associates.

The buyers are also licensees of KJR, Seattle, KNEW, Spokane, and KXL, Portland, Ore.

WIOI, New Boston, Ohio, was sold by a group headed by Grady M. Sinyard to Charles Maillet for \$60,000.

Blackburn & Company was the broker.

Maillet is presently manager of WJWL, Georgetown, Delaware.

The Herbert-Mogul Group, headed by Ira M. Herbert and Emil Mogul, has taken over ownership and operation of WWVA, Wheeling, W. Va.

The 50 kw clear channel station was previously owned by Storer Broadcasting Company.

Herbert and his wife are the former management team which operated WNEW, New York, and Mogul is president of Mogul Williams & Saylor.

Other radio stations in the group are WAKE, Atlanta, and WYDE, Birmingham.

## Public Service

The FCC network program hearings, scheduled to begin in Washington Tuesday, 24 January, will get heavy coverage on all of the Triangle Radio stations.

Live highlights of the hearings will be broadcast direct from the committee room during the daytime and the entire day's significant proceedings will be aired in special programs during the evening.

NBC TV has also set aside time for the hearings. It will do three half-hour summaries of the major events.

Public service in action: WDSU-TV, New Orleans, has sent Terry Fletcher, producer and conductor of "Midday," and her 17-year-old daughter on a 20-day newsgathering tour of Central America. Results of the project, titled "Central America Revisited," are flown back daily for use on the show . . . WTTG-TV, Washington, offered an informational pamphlet called "Wills" in connection with its monthly program on current legal problems called "The Law On Trial." Edmund D. Campbell, president of the Bar Assn., commended

the station for circulating the pamphlet . . . WTIC stations in Hartford will broadcast four live concerts by the Hartford Symphony Orchestra on Sunday nights in January, February, March and April. Its the fourth annual series carried on the station . . . WMEX, Boston, aired a three-hour cerebral palsy drive to help climax the local campaign.

Kudos: WMGM, New York, got the Air Force's Class I Award for "consistent and devoted service in assisting the recruiting service and appreciation of conscientious efforts towards the advancement of peace through air power." . . . Clark B. George, vice president CBS TV Stations division and general manager of WBBM-TV, Chicago, has been appointed to the board of directors of the Chicago Heart Assn. . . WNBC-TV, New York, was honored by the Citizens Budget Commission for its documentary, "Conscience of the City" . . . WBAL-TV, Baltimore, got an award of appreciation from the Maryland Society for Mentally Retarded Children for its telecast of "The Dark Corner" . . . The first annual public safety award of Sigma Delta Chi's Atlanta chapter went to WSB's program director, Elmo Ellis, for his contributions as a newsman in 1961.

### Exclusive values in broadcast properties

This is a daytimer in a rich metropolitan market. Although currently showing substantial profit, this station has not realized full potential. \$60,000 cash and attractive financing on the balance.

**NEW YORK STATE**  
**\$175,000**

This fulltime property is in one of the South's best metropolitan markets. Programs popular music and has consistently good ratings. Downpayment of 25% and liberal payout.

**SOUTH**  
**\$225,000**

## BLACKBURN & Company, Inc.

RADIO • TV • NEWSPAPER BROKERS  
NEGOTIATIONS • FINANCING • APPRAISALS

### WASHINGTON, D. C. CHICAGO

James W. Blackburn  
Jack V. Harvey  
Joseph M. Sitrack  
RCA Building  
FEderal 3-9270

H. W. Cassill  
William B. Ryan  
333 N. Michigan Ave.  
Chicago, Illinois  
Financial 6-6460

### ATLANTA

Clifford B. Marshall  
Stanley Whitaker  
Robert M. Baird  
John G. Williams  
1102 Healey Bldg.  
JACKSON 5-1576

### BEVERLY HILLS

Colin M. Selph  
Calif. Bank Bldg.  
9441 Wilshire Blvd.  
Beverly Hills, Calif.  
CRestview 4-2770

## Equipment

Ampex has re-aligned its field organization, placing all company products under seven regional managers.

The new managers are: Charles H. Wirth, Northwestern; A. A. Sroka, Southwestern; Charles E. Norton, South Central; George S. Shoaf, Midwestern; William Craig, Southeastern; William W. Follin, Mid-Atlantic; John R. North, Northeastern.

Each regional manager reports to national sales manager, C. Kenneth Sulger.

Financial report: Webcor reported record net earnings of \$1,923,000, or \$1.95 per share on sales of \$29,278,000 for the six-months period ending 30 November, 1961.



If you want to reach the people who buy time—  
you gotta go where they are.

You'll find more of them reading SPONSOR than  
any other book in the broadcast industry.

They're not reading just for fun, either. They're much too  
busy. They're reading for information. The kind of vital  
information about the broadcast industry that can  
be found in no other publication.

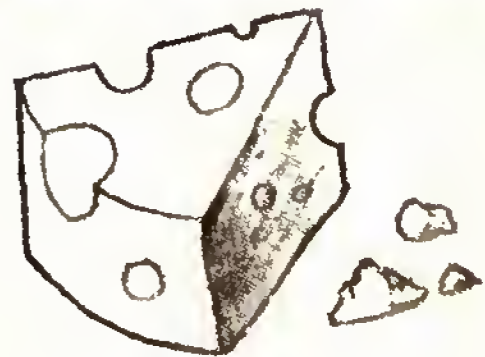
SPONSOR information is pinpointed exclusively to  
their interests and needs . . . written by the  
most capable and experienced staff in the field.



# WHERE THEY ARE

You want these "buyers" to "buy" you, it makes sense to buy a schedule in SPONSOR. Because in SPONSOR you'll get only those readers who can approve your orders. The only kind we deliver is the kind we can deliver for you.

By almost every independent survey SPONSOR delivers more of these decision-makers in a more business-like frame of mind than any other book around.



## SPONSOR

FIFTH AVENUE, NEW YORK 17

RAY HILL 7-8080

# SPONSOR

*is  
doing  
things  
in  
1962*

---

10-PART EXCLUSIVE

---

## “INSIDE THE TOP TEN SPOT AGENCIES”

*starting  
5 February  
for 10  
consecutive  
weeks*

## Tv and radio NEWSMAKERS



**Frank J. Shakespeare, Jr.**, who last week moved up to vice president and assistant to the president of CBS TV, has been vice president of the CBS TV stations division and general manager of WCBS-TV, New York, since June 1959. He joined the network in 1950 as an account executive in the tv spot sales division. In May 1954 he became general sales manager of WCBS-

TV and later moved to WXIX, then a CBS o&o in Milwaukee, as general manager. Norman E. Walt, Jr. fills the vacated post.

**John Sias** has been appointed national television sales manager for Westinghouse Broadcasting Co., effective early in February. He's currently the west coast vice president for Peters, Griffin, Woodward. With the rep firm for almost eight years. Sias first served in the Chicago office as an account executive and then in New York as assistant vice president and later as vice president. He spent four years with a newspaper rep firm. Sias is filling the post vacated by Robert McGredy, who moved to TvAR.



**Gene Accas**, until now programing vice president of Grey Advertising, has joined Leo Burnett as vice president, network relations, with headquarters in New York. His background includes: vice president for network relations at Grey, administrative vice president at ABC TV, operations vice president at TvB. Accas spent six years at ABC, holding a multiplicity of assignments in research, sales development, advertising and promotion.

Before joining ABC in 1951, he was with NBC on sales presentations.

**William R. Arnold**, for seven years a member of *Life* magazine's New York advertising sales staff, has joined Time-Life Broadcast, Inc., as a sales executive. Arnold will concentrate on program sales, including Bob Drew Associates' film productions and the new half-hour tv series featuring the "March of Time" and Henry Cabot Lodge. In addition, he will function as sales liaison with stations. Prior to joining *Life* in 1954, Arnold was an account executive with WABC-TV and WOR-TV, New York.





## The seller's viewpoint

*Fred Pierce, ABC TV's director of research, takes issue with the well-worn notion that daytime tv is impotent as a summertime selling medium. It isn't so with net tv, he says. Pierce, who has been ABC TV research director for the past six months, joined the network in 1956 as an analyst in tv research. In 1957, he moved up to supervisor of audience measurements, and a year later was made manager of that division. In 1959, Pierce was appointed manager of research. A member of the Radio-Tv Research Council, he was affiliated with Benjamin Harrow & Son, public accountants, before ABC TV.*



### Daytime tv getting hotter in the summertime

**T**v as a selling medium is very often considered least effective during the summer months by agencies and sponsors. But this stereotype definitely does not apply to network daytime tv and the figures show that at least a considerable part of the advertising community is aware of this.

In just three years (summer 1958 to summer 1961) the number of advertisers using network tv in the daytime (Monday-Friday) has increased by 49%. During the same period, billings have climbed to over \$46,000, a jump of 54%.

There are very good reasons indeed for this vote of confidence in network summer daytime tv as an advertising medium. Perhaps the most important of these, according to Nielsen data, is that there is almost no audience decline (only 2%) during the summer months as compared to the October-March period. This covers network programming in daytime's prime viewing time—weekdays, 10 a.m.-5 p.m., when housewives are the primary viewers. Despite this audience parity, summertime costs for most advertisers in network daytime tv are lower, resulting in even better cost efficiency (15% greater according to Nielsen) than the advertiser can obtain during the fall and winter months.

Since this combination of summertime audience parity and increased cost efficiency (lower cost-per-1,000) is virtually unique, it is small wonder that advertisers in increasing numbers are making network daytime tv an integral part of their media planning for the summer months. And one of the nicest things about network daytime tv in the summertime is the fact that smaller, short term advertisers can share in its advantages as easily as larger, long term advertisers.

Today, for example, an advertiser needs no more than

eight quarter-hours, over as many as 13 weeks or as few as one, to earn the maximum discount. He could receive as many as 30 commercial minutes, including bonus on a national network for an expenditure of approximately \$70,000. This hypothetical advertiser could schedule his minutes throughout the day in as many as ten different tv programs, ranging from game shows to courtroom drama, or in only one, if he desires. He can receive exposure on as many days of the week—subject to availability—as desired, and he can take advantage of the merchandising power of such daytime personalities as a Bert Parks, a Johnny Carson or a Jan Murray. All this flexibility at an efficiency of just a few cents more than \$1.00 per 1,000 homes for each commercial minute.

In short, a daytime network advertiser in the summertime, no matter what his size or other tv buys, can obtain optimum cost efficiency and maximum impact tailored to his audience needs for wide reach or high frequency.

We like to think, of course, that ABC TV's entry into daytime tv in 1958 has been largely responsible for network daytime tv's increasing attractiveness, since advertisers are now able to buy network daytime tv in the summertime and throughout the year with far greater flexibility, lower costs, and increased efficiency than they were able to just a few short years ago. And with the continued expansion and improvement of daytime programming—the return of Tennessee Ernie Ford this spring and the addition of such popular nighttime programs as *Jane Wyman Presents* and *Father Knows Best*—we are confident that audiences will continue to watch daytime tv throughout the year.

We are also confident that more and more advertisers will join the ranks of those who already recognize network daytime tv as one, if not the most outstanding, of media buys today—particularly in the summer months. ■

# SPONSOR SPEAKS

## The network hearings

In the opinion of at least one industry veteran, the FCC hearings which open this week in Washington (21 January) will be "nothing but a big charade."

By which he means that the real significance of what goes on will be obscured by a lot of play acting.

High network officials will present elaborate, detailed documentation of the merits, values, and public service contributions of their individual companies. The commissioners will ask stern, probing questions. And the whole proceedings will be recorded on tv tape, like a tv special.

But when the hearings are all over—what actually will they have accomplished? What will they have shown?

Perhaps, of course, there may be surprises. Perhaps startling new facts and disclosures may emerge from the long and solemn pageant. But we're inclined to doubt it.

And, as we get ready to sit back and absorb the interminable testimony that will start spewing out of Washington on Wednesday, we'd like to ask one question:

Isn't far too much of the time and attention of important industry executives taken up in such proceedings? Wouldn't it be better for tv and better for the country if we could eliminate some of these tedious, non-creative "charades"?

## Minow's choice: competition or regulation

In his recent speech before the National Press Club, Newton Minow posed a somewhat surprising set of alternatives to the tv industry—either more competition or more regulation.

He was discussing, of course, the FCC's announced determination to ask Congress for a bill requiring all new tv sets to be equipped to receive ulf, and also the commission's long-range goal of an all-ulf spectrum for commercial tv, with many more stations in operation.

Said the FCC chairman, "Surely, broadcasters who are most sensitive to what they regard as tightening regulation should welcome this growth and be willing to accept this competition."

Well, maybe so. But we think it would be interesting if Mr. Minow would spell out (if he can) just how we might expect *less regulation* under an all-ulf system than we have at present. How about it, Mr. Chairman?

## 10-SECOND SPOTS

**Show stoppers:** Filling in for bevirused Jim Lucas on the WNBC, New York, morning show was nighttime personality Wayne Howell, who filled the air with sardonic quips.

For instance, he introduced one musical number by saying: "Does Jim Lucas program the music around here? If so, he must've been sick for quite a while; he's got Tony Martin next, and singing in *Italian*."

Another refreshingly biting intro followed: "They're a few of us who don't want to sing along with Mitch, but we're in the minority, so here's "That's My Weakness Now," and "Last Night on the Back Porch."

Turning to the weather report, Howell noted, "Tonight the temperature will dip to 20 degrees in Central Park, so if you're planning a mugging, better wear a scarf, or you're likely to catch cold."

**Debut:** Tv reportedly has busted into Manhattan's plush Voisin restaurant. It seems Rudy Vallee brought in a portable in order to watch himself perform while dining.

**What's in a name?** One newsman cites the following tv dialogues as possible contributors to the results of the 1960 Presidential election:

Charles Collingwood (CBS): Hello Caroline.

Mrs. Kennedy: Can you say hello?

Mr. Collingwood: Oh, isn't she a darling?

Mrs. Kennedy: Now, look at the three bears.

Caroline: What is the dolly's name?

Mrs. Kennedy: All right, what is the dolly's name?

Caroline: I didn't name her yet.

And the other exchange:

Bill Henry (NBC): I am so fascinated with that little kitten. Does the kitten have a name?

Julie Nixon: Yes, its name is Bitsy Blue Eyes.

Says N. Y. Post columnist Murray Kempton, "Maybe Caroline saved the package by not naming the doll."

**How does it go?** Big song in England: "Who Put Out the Light That Lit the Candle That Started the Fire That Started the Flames Deep Down in My Heart."

**I'LL SAY THIS...**

"To us, consistency is most important . . . and we have consistently placed a part of our budget with one or more of the WLW Stations for the past several years. We have received full value in return, in terms of audience, service, and better-than-average cooperation in promotion and merchandising."

*Paul Young*

Advertising Manager

Southwestern  
Ohio Blue Cross

Cincinnati,  
Ohio

**YOU CAN QUOTE ME...**

"We are always confident that when we recommend the Crosley Stations, our clients will benefit from the traditional Crosley service that goes considerably above and beyond the call of media duty—from programs to promotions, behind-the-scenes to on-the-air."

*John T. Nolan Jr.*

President

Keelor & Stites,  
Cincinnati,

Agency for  
Southwestern  
Ohio  
Blue Cross



Call your  
WLW Stations' Representative . . .  
you'll be glad you did!

the dynamic WLW Stations

**WLW-C**  
Television  
Columbu

**WLW-A**  
Television  
Atlanta

**WLW-I**  
Television  
Indianapolis

**WLW-D**  
Television  
Dayton

**WLW-T**  
Television  
Cincinnati



Crosley Broadcasting Corporation



**YOU MAY NEVER OWN THE RAREST GEM\* —**

**BUT... WKZO Radio Can Sparkle For You  
In Greater Western Michigan!**

WKZO Radio is a rare jewel among all the radio stations in America. It gives you by FAR the biggest audience at the lowest cost per thousand in a really *important* area.

The 1961 NCS Advance Listing shows that WKZO Radio has over *twice* the coverage and circulation of its nearest competitor—reaches 40.4% more homes than all other Kalamazoo stations combined.

Kalamazoo and Grand Rapids are BOTH among the 55 fastest-growing markets in America. Kalamazoo itself is predicted to be the No. 1 U.S. city in growth of personal income and retail sales between now and 1965. Talk to your Avery-Knodel man about WKZO Radio for Greater Western Michigan.

**7-COUNTY PULSE REPORT**  
KALAMAZOO-BATTLE CREEK AREA — SEPTEMBER, 1961  
SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	30	18	7
12 NOON - 6 P.M.	24	16	9
6 P.M. - 12 MIDNIGHT	34	13	13

\*The pale mauve gem, Taaffeite, is the rarest of all gems. Only two such stones are known.



*The Fetzer Stations*

- WKZO-TV — GRAND RAPIDS-KALAMAZOO
- WKZO RADIO — KALAMAZOO-BATTLE CREEK
- WJEF RADIO — GRAND RAPIDS
- WJEF-FM — GRAND RAPIDS-KALAMAZOO
- WWTV — CADILLAC-TRAVERSE CITY
- KOLN-TV — LINCOLN, NEBRASKA

**WKZO**

CBS RADIO FOR KALAMAZOO-BATTLE CREEK  
AND GREATER WESTERN MICHIGAN  
Avery-Knodel, Inc., Exclusive National Representatives